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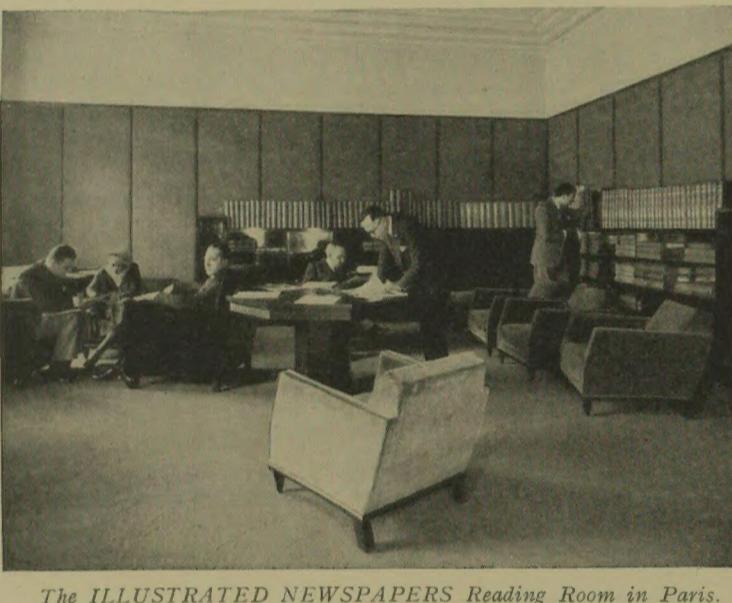
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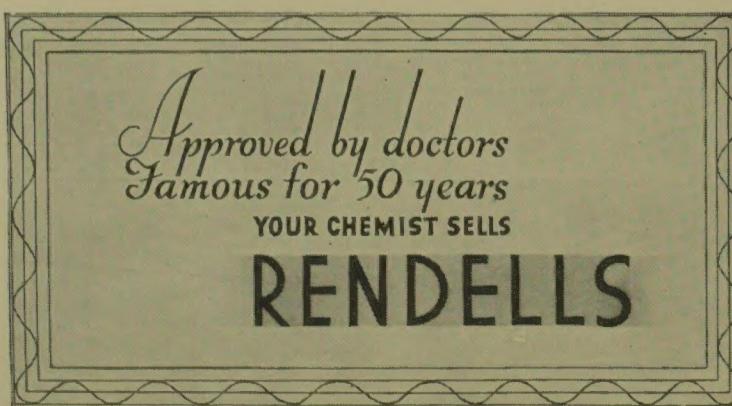
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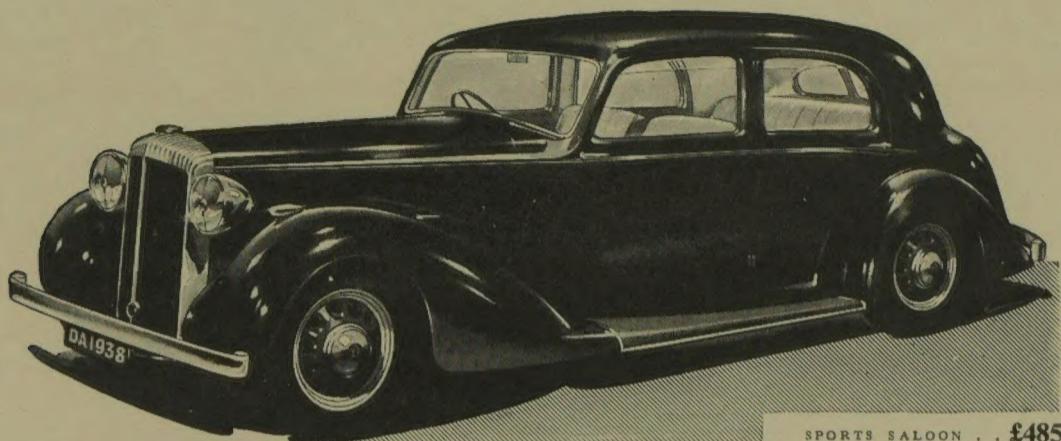
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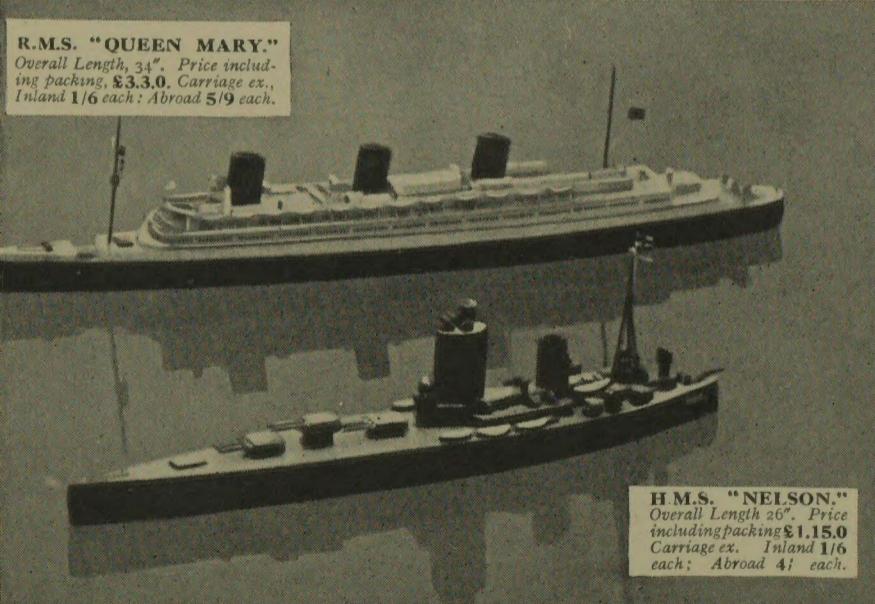
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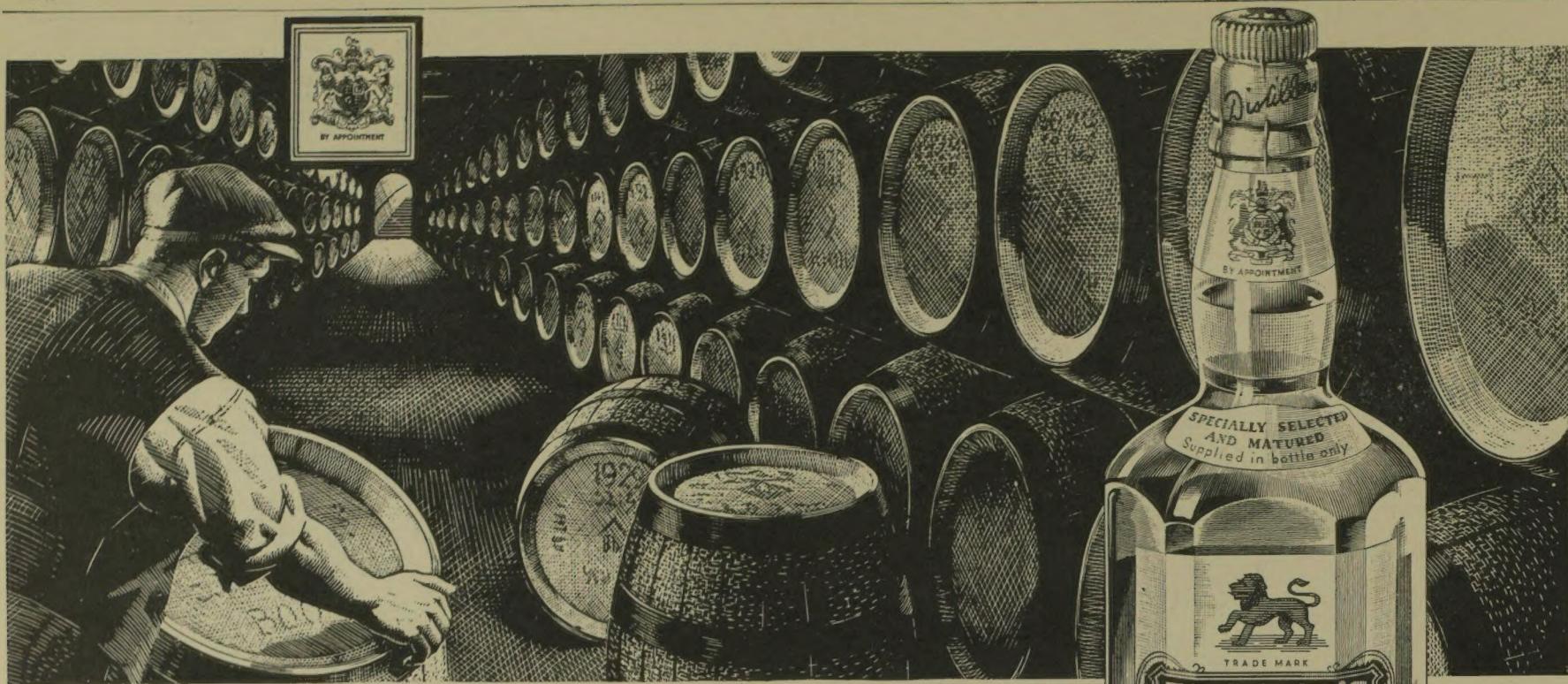
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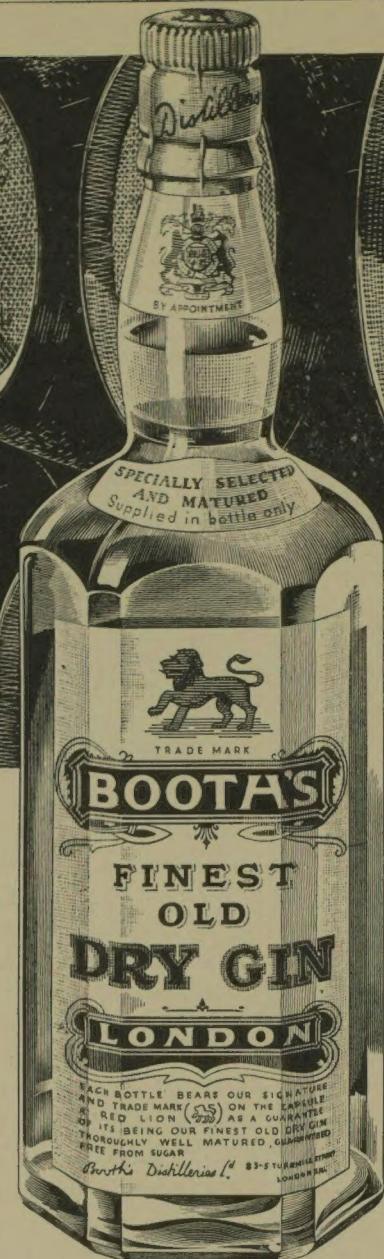
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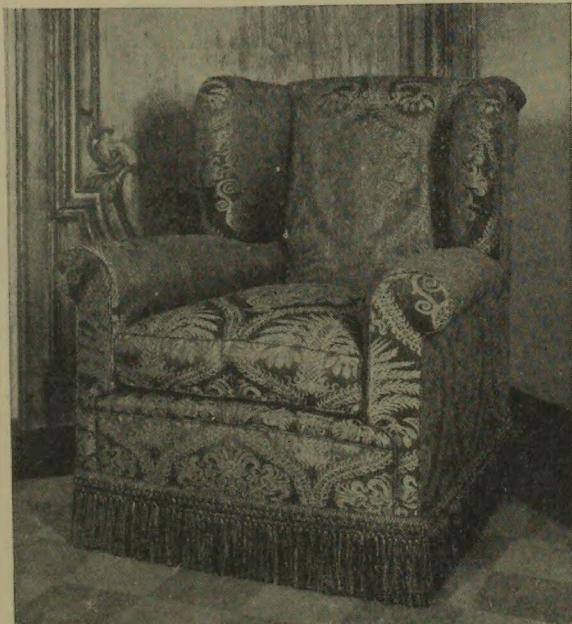
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SATURDAY, SEPTEMBER 18, 1937.



A FATE WHICH THE MEDITERRANEAN PATROL IS DESIGNED TO PREVENT BEFALLING NON-SPANISH SHIPS: THE DESTRUCTION OF A SPANISH OIL-TANKER, BLOWN-UP AND SUNK OFF THE TUNISIAN COAST.

On September 11 the Nyon Conference agreed on a plan for suppressing "piracy" in the Mediterranean. The scheme accepted provides that 60 British and French destroyers will patrol the main traffic routes, while other countries guard their own waters, and that piratical submarines attacking merchant ships of any nationality except Spanish are to be sunk. Russia is not taking part in the Mediterranean patrol. At the Conference regret was expressed at the absence of Germany and Italy, but it was arranged that both should be officially informed of the new agreement, and that Italy should be invited to participate. Our

illustration typifies the kind of outrage which the scheme is intended to prevent from being perpetrated on non-Spanish ships. It shows the destruction of the 10,000-ton Spanish Government oil-tanker "Campeador," which, while bound for Valencia with 9500 tons of benzine, was shelled and sunk on August 11 about 9 miles east of Kelibia, near Cape Bon, Tunisia. A French account states that this attack was made by two unidentified destroyers. The first shell struck the engine-room and killed 5 men; two more landed in the forepart and amidships. Of the crew of 42, twelve men were missing when the rest took to the boats.



By ARTHUR BRYANT.

THE August and September of 1937 have, up to the time of writing these words, more or less faithfully followed the splendid example of 1929 and its glorious predecessor, 1921. For that reason, it is likely to go down to such brief history as years, climatically considered, have, as a memorable year. Those who are now young, but in a decade's time will account themselves veterans, will speak of it to unheeding youth: especially will this be true of those who play cricket on village greens, of holiday-makers in general, and—though these are traditionally sparing in their praise—of farmers. And the mind that dwells, not grossly but discerningly, on the bottle, may very well be speculating how, on these shortening but golden days of late summer, the grapes are ripening in the sunny folds of the Côte d'Or, or, for those who like such, the plains of Champagne. For, if the gods are kind—though for all the writer, who knows nothing of this year's vintage prospects, can say, they may already have proved unkind—1937 may prove one of those years which the connoisseur likes to preserve in his cellar. There at least, till the last glowing drop has been drunken, the rich autumn of this maturing year may live on. Those fortunate ones who are rich and wise enough to know what a store of retrospective happiness lies in good wine will hold, on far December nights, gleaming ruby glasses to the light, sip, feel the thrill of the brilliant, slanting sunshine of a receding day, and, closing their eyes, surrender themselves to the strong, all-apprehending wisdom of the tended earth.

And air of other summers
Breathed from beyond the snows.

So bright things that perish
swiftly may linger awhile before
passing, like all that this transitory world offers, into the
oblivion of forgetfulness.

How much of the happiness which civilised creatures enjoy, if one does but consider it, is derived from this power of preserving artificially the golden moments of the past! Without it, as Burke said, man is but the creature of a single summer: as transient and fleeting, almost, as that of a butterfly that lives but a swift and solitary day. The opportunities for happiness and perception would be confined entirely to such rare and unaided flashes of inspiration and delight as come to each individual in the course of his own life. They would be few and far between. Most of what we term civilisation resides in the preservation by art and science of the best of what men have thought, achieved or felt in time past. Just as the craft of canning has enabled modern men to preserve last year's meat or fruit, so the craft of lettering and reading, first mastered, taught men to preserve last year's thought. So Goya saw a face or Turner a sunset, and, by his painter's art, learned painfully and with the aid of those who had studied the same arduous art before him, caught a great moment of his own experience and perception, and, imprisoning it in paint and canvas, gave to men and women unborn, for whom that moment could never have otherwise existed, the chance to

see it likewise. Such art cannot, of course, as is sometimes rashly said, store up that hour and experience to all eternity. It can only do so for as long as men are able and ready to interpret it. If men, for instance, were to lose the gift of listening to music, the master experiences of a Beethoven or a Mozart, which now any clerk or artisan with a taste for music can re-experience—and not once but many times—would be lost for ever. Life would be so much the poorer, for our own generation and for generations still to be born.

have each in their turn added a little. They have been able to do so by scrupulously respecting the legacy of those who have gone before, and building the house of man a little higher on that firm foundation. Newton's great and generous phrase that he and his scientific contemporaries were standing on the shoulders of giants sufficiently expresses this point of view. It has been that, and always must be, of everyone who has any real contribution to make to the cause of civilisation and, consequently, of human happiness.



A SINGULAR RAILWAY ACCIDENT IN CAPE TOWN: HAVOC WROUGHT BY A TRAIN WHICH CLIMBED ON TO THE PLATFORM, AFTER A FAILURE OF THE BRAKES, AND WRECKED NEIGHBOURING OFFICES.

Two people lost their lives in a singular accident at Cape Town on August 29. The brakes of an electric train which was entering the station failed, and it collided with the buffers at high speed. The first coach climbed the platform, crashed upwards through the roof, and came down in some railway offices, tearing through a double-storey wall as it fell. The driver jumped out and escaped, but the guard was killed.

That is why the destructive philosophy, and its ultimate consequence, the destructive action, of so many of our modern progressives, are sterile and anti-social. Under whatever high-sounding pretexts they go abroad, they do not increase, but diminish the sum total of man's activity. Progress is desirable but progress means what it implies—the adding to the acquisitions of man, not their blind destruction in over-optimistic anticipation of a new start. Almost everything of value that civilised man possesses is the achievement and gift not of his own or of any single generation, but of countless generations who

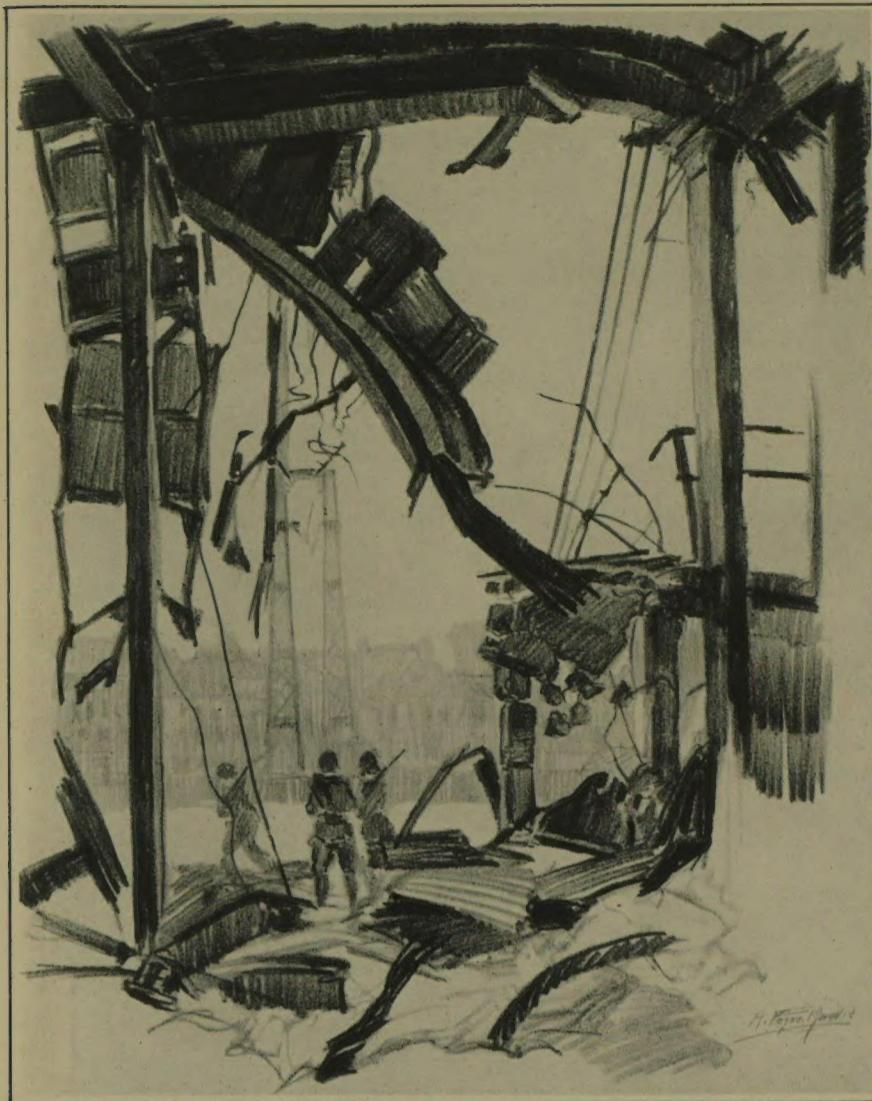
wealth of the human race can only end in barbarism. And the definition of barbarism is a state of society in which man comes into the world utterly naked and unendowed and can look for nothing, spiritual or material, which he does not create out of his own resources. How little that is can be seen by the state of the vast mass of those who dwell in those societies where the legacy of the past, however incomplete or ill-distributed it may have been, has been deliberately destroyed in the name of a progress which such vandalism renders illusory.

That is the weakness of the Marxian ideal and of its unfortunate corollary, "the Marxian method. In attacking evils which unquestionably exist, it deliberately, in the belief that it will make its work easier, destroys all the good with which that evil is intermixed. To remove the flaws in our civilisation, it strikes blindly at civilisation itself. In Spain, because there were corrupt priests and idle owners of property, it set itself to destroy both religion and the cultural and artistic legacy of the past. Because there was misgovernment, it fostered anti-social and barbarous activities—murder, rape, theft, and arson—that undermined the whole structure of law and order. Both during the Civil War and in the hectic days that preceded it, the Communist Party and its self-styled "progressive" allies, wherever they were able, destroyed almost everything that a real lover of progress would wish to preserve so that he might have some foundations on which to build a better life for himself and his fellows. And the tragedy of it all is, that it is so easy to destroy, so difficult and so painfully wearisome to build. A single generation can undo the patient accumulation of centuries. And once undone, it will require the work and devotion of many generations to restore to mankind even the same degree of civilisation as existed before the act of destruction.

All this furious, facile and ultimately disastrous pulling down is robbing sentient humanity of what it might, even if it does not always, enjoy. It is like Esau selling his birth-right for a mess of potage. No one generation, however high principled its intentions, has any right to commit waste on the heritage of mankind. Such an extravagance with the general

BY A SPANISH ARTIST WITH FRANCO: SCENES AT BILBAO AND MADRID.

DRAWINGS BY A. R. MERUVIA.



THE HAVOC OF CIVIL WAR IN BILBAO: THE SUSPENSION BRIDGE OF PORTUGALETE AND THE ARENAS, AFTER THE CAPTURE OF THE CITY BY THE NATIONALISTS.



WITH GENERAL FRANCO'S FORCES IN THE NORTH: THE HERMITAGE OF SAN ROQUE ON THE PICO DE LA NEVERA AFTER ITS CAPTURE FROM GOVERNMENT TROOPS.

Of the three drawings of Spanish Civil War scenes reproduced here, the first (on the left, above) shows a suspension bridge across the River Nervion, below Bilbao, as it appeared after the city had fallen to General Franco's forces. Whether the bridge had been wrecked by bombardment before the town was captured, or blown up by the retreating Basques, the artist does not inform us. The bridge links Portugalete on the western bank of the Nervion with Las Arenas on the east. The second drawing is titled "El Pico de la Nevera con la ermita d. S. Roque," and is dated in July, so it presumably represents the height of that name to the west of Bilbao, where there was a certain amount of fighting during the preliminary stages of the Nationalists' advance on Santander. It seems that the Pico de la Nevera was occupied by them at the beginning of July, and later counter-attacked by the Government forces. One correspondent describes the height as "dominating the whole plain of Santander." The lower illustration shows a section of the Nationalist trenches in the University City at Madrid. It is interesting to compare it with photographs of the Government lines in the same sector published in our issue of September 4.



THE INVESTMENT OF MADRID BY THE FORCES OF GENERAL FRANCO: A NATIONALIST POSITION IN THE SECTOR OF THE UNIVERSITY CITY—A DRAWING SHOWING A TYPICAL PORTION OF THE TRENCHES, WITH A STEEL-HELMETED SOLDIER.

The vanished civilisation of the ancient Khmers of Indo-China has left some most impressive relics—the most famous being the huge temple of Angkor Vat. It has been known for some decades, however, that an even vaster Khmer temple existed in the desolate border country in the north-west of Cambodia. The ruins of this nowadays go by the name of Bantéai Chmar. The exploration of this great site has now been carried out by French archaeologists, backed, latterly, by the Ecole Francaise d'Extrême-Orient. The description of Bantéai Chmar given below is based on that by M. George Groslier printed in our French contemporary, "L'Illustration."

THE extreme north-western part of Cambodia, in the angle formed by the Dang-Rek Mountains, is now little better than a desert. Nothing is to be seen but barren plains and scanty forests, beside river-beds that are dry for six months out of the twelve. None the less, in this region are to be found the ruins of an imposing group of monuments of a vanished empire, and among them the most vast of all the Khmer temples known to us—not excluding the famous Angkor Vat. This ruin is known nowadays as Bantéai Chmar. How did it come about that the builders of this temple established themselves, some eight centuries ago, at the epoch when Angkor was at the height of its power, in so inhospitable a region, which, now that it has been abandoned, is probably in the state in which they found it? This problem is one of the most interesting in the history of Cambodia. All that can be said here is that the locality was organised bit by bit, and that irrigation works, the extent of which is yet to be determined, made the area habitable, if not flourishing.

The first plan reproduced on this page shows the use of water at Bantéai Chmar. The "Baray" is a rectangular reservoir averaging 10 ft. in depth, the whole having an area in the neighbourhood of 300 acres. The banks are everywhere faced with steps in laterite, giving easy access to the water. A river, now dried up, was utilised by this vast reservoir, which also stored up rain-water. An artificial island was left, nearly in the centre, on which was erected a temple, the "Mébon." The main temple at Bantéai Chmar is surrounded by a moat of a width of about 70 yards and over 10 ft. deep, forming a regular quadrilateral. This was crossed by four causeways on the north-south and east-west axes of the building. More than a sixth of the area of 3 to 3½ square miles covered

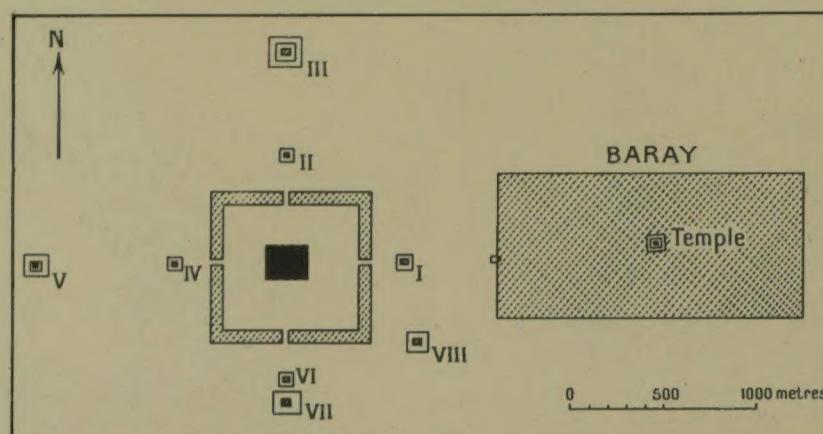
by the Bantéai Chmar site was excavated, in some cases to a depth of 20 ft., in order to make reservoirs and ornamental waters. A characteristic of the main temple is that, as the inner sanctuary is approached, the height of the towers at the crossings of the galleries increases. From a height of 20 ft. or so on the outside, they rise to 60 ft. at the centre. There are six different sections of the main temple. From west to east they are as follows: firstly, an outside gallery enclosing the temple completely in a rectangle of 273 yards by 207 yards. It consists of a vaulted

body of the temple. This "grid" of crossing galleries is itself divided into three successive groups. Each one comprises a central tower and sanctuary, with structures in front, towers at the angles, and gateways at the north and south. As we proceed towards the west, the plan becomes more intricate, until the principal sanctuary is reached. Then an open courtyard is reached which is occupied only by three isolated towers. The contrast is strikingly made.

The fourth and fifth sections are composed of two symmetrical and similar groups of buildings flanking the main structure on the north and south. They are made up of sanctuaries surmounted by towers and surrounded by rectangular galleries. The last section of the temple is a group, similar to these, on the west. But in this case the central sanctuary is set upon an elevated base about 10 ft. in height. This design breaks away from the style of the rest of the temple, in which all the other buildings rise from ground-level, the highest base being not more than 3 ft.

In conclusion, it may be noted that the plan of Bantéai Chmar differs greatly from that of the other great Khmer temples already known to us. Ordinarily, their plans are concentric and exhibit the same appearance and dimensions at each point of the compass. Frequently secondary edifices, or others of later date, were added more or less haphazard and without paying any attention to symmetry. At Bantéai Chmar the contrary is true. The plan is not concentric, but is developed from the east to the west in a series of stages, without departing from the most exact symmetry. Once inside the outer gallery the architect pays little attention to the north, south, and west façades of the central group, and even masks them with independent sanctuaries.

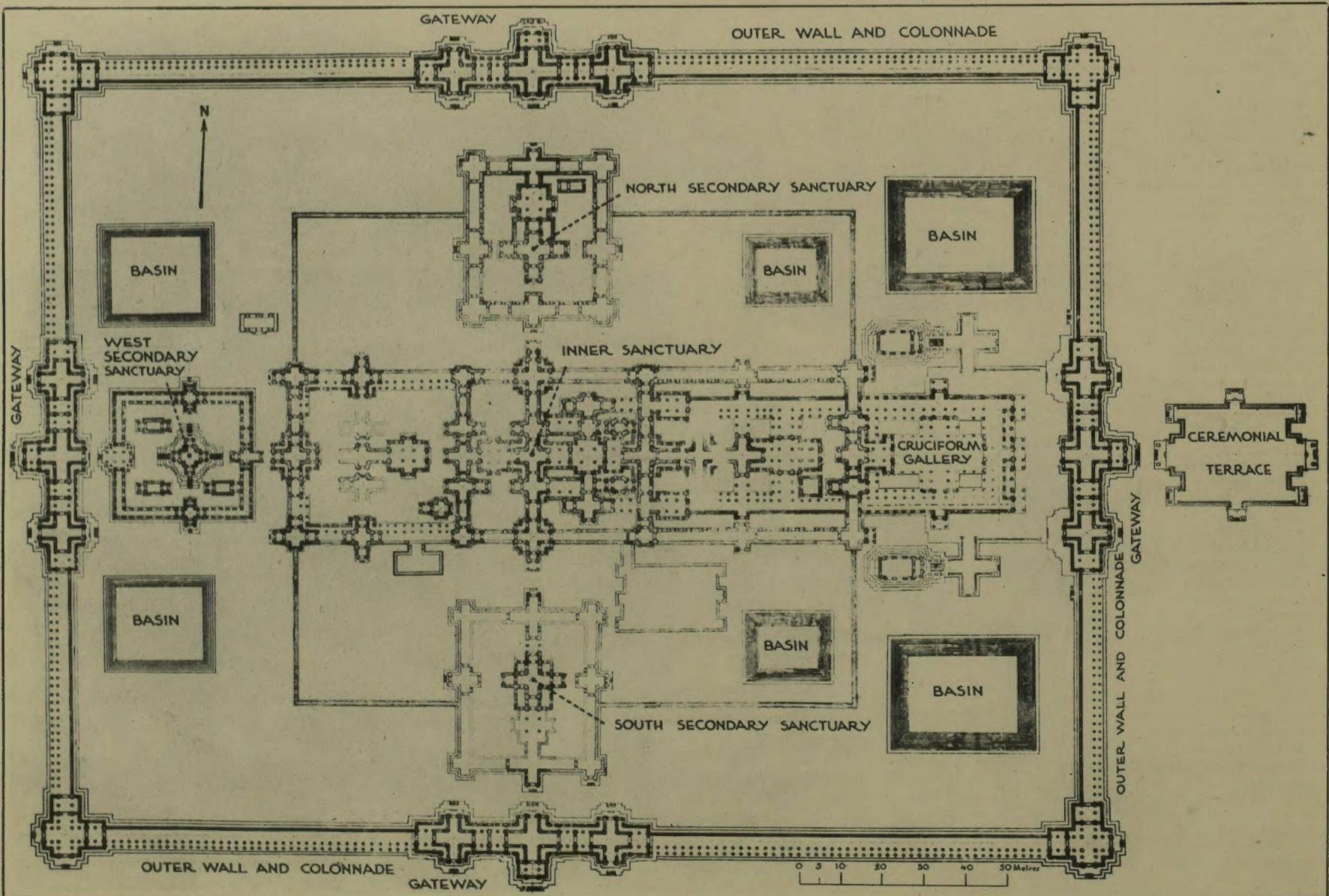
With regard to the date of Bantéai Chmar, some inscriptions of the reign of King Jayavarman VII. (1180-1201) discovered on the site furnish the date of a period at which the temple was already finished. It may be said, therefore, that Bantéai Chmar flourished in the twelfth century. The main temple was probably begun about 1140, or rather later.



AN ANCIENT KHMER TEMPLE WHICH OUTDID EVEN ANGKOR VAT IN SIZE: THE BUILDINGS AND WORKS AT BANTÉAI CHMAR; WITH THE CENTRAL TEMPLE (OF WHICH A LARGE SCALE PLAN IS GIVEN BELOW) SHOWN IN SOLID BLACK.

The central temple at Bantéai Chmar is set within a rectangular moat crossed by four causeways at the cardinal points. Outside are eight minor temples (numbered one to eight), seven being roughly on the north-south, east-west axes of the main temple, and the eighth at the south-east corner. The "Baray," shown to the east, was a vast artificial reservoir, in which was left an artificial island, with a temple, the "Mébon," on it. The whole group covers 3-3½ square miles, equivalent, roughly, to the area of Westminster, Kensington, Paddington, and Marylebone, together with Hyde Park and Regent's Park, and a good bit of St. John's Wood and Holborn thrown in!

roof supported by a wall and pillars, bordered by a half-vault. On the outside face of the wall is a series of bas-reliefs illustrating historical and legendary incidents, which as yet cannot be interpreted. Each façade is pierced, at the point where it crosses the main axis, by a triple gateway with three towers. These entrances were reached



THE INTRICACY AND CAREFULLY PLANNED SYMMETRY OF THE GREAT CENTRAL TEMPLE AT BANTÉAI CHMAR, WHICH WAS PROBABLY BUILT IN THE TWELFTH CENTURY: A PLAN SHOWING THE PRINCIPAL FEATURES BASED ON RECENT EXPLORATION WORK BY FRENCH ARCHAEOLOGISTS.

in this plan, the parts closely examined and exactly measured are designated in full black; parts conjectures or reconstructions. There are four ceremonial terraces, one in front of each of the gateways, but only one, the eastern, is shown here.

BANTEAI CHMAR—LARGEST OF KHMER TEMPLES: A LOST CIVILISATION.



WITHIN THE WALLS OF BANTEAI CHMAR: THE SCENE IN A RUINED COURTYARD IN FRONT OF THE MAIN SANCTUARY; WITH VAULTED GALLERIES, BEARING TRACES OF CARVED CRESTS, MEETING AT RIGHT ANGLES, SURMOUNTED BY A TOWER.

The centre of the main temple at Banteai Chmar is made up of three groups of buildings, in a line from east to west, like three complete temples joined together. Each of these has its central tower and sanctuary, fronted by out-buildings, its corner towers and its grand entries on the north and south. These three temples put end to end lie on the main west-east axis of the whole group.

Banteai Chmar differs from the better-known Khmer temples in being only symmetrical upon its long axis. It is this characteristic which has gained it its name—Banteai Chmar meaning in modern Cambodian "narrow citadel." The architecture is mostly a series of rearrangements of the same elements dominated by towers which either rise in stages, or bear four divine countenances.

BANTÉAI CHMAR—LARGEST OF KHMER TEMPLES: GRANDIOSE APPROACHES.



THE APPROACH TO THE GREAT RUINED KHMER TEMPLE AT BANTÉAI CHMAR WHICH HAS NOW BEEN EXPLORED: A SECTION OF THE EXTERIOR GALLERY WHICH RAN FOR OVER 270 YARDS ALONG THE SOUTH SIDE, PARTLY RUINED, BUT WITH THE OUTER PILLARS STANDING.



THE APPROACH TO BANTEAI CHMAR: THE SOUTHERN PART OF THE MOAT SEEN FROM THE CAUSEWAY WHICH TRAVERSES IT—THE ONLY PART OF THE MOAT WHICH NOW RETAINS WATER FOR ANY LENGTH OF TIME AFTER THE RAINY SEASON.

Here are seen two features of the approaches to the ruined Khmer temple at Bantéai Chmar. The main temple is surrounded by a rectangular moat with sides facing the four cardinal points of the compass. The moat is traversed by causeways, one in the middle of each side. The moat is about 70 yards wide and was originally about ten feet deep. Only one section of it now

retains water, and this is illustrated above. Within the moat lies the outer wall and gallery which encloses the temple. This, too, is rectangular in form. It comprises a wall and pillars supporting a vault and bordered by a semi-vault. On the outer face the wall is sculptured with bas-reliefs of legendary and historical scenes, which it has not yet been found possible to interpret.

BANTÉAI CHMAR—LARGEST OF KHMER TEMPLES: REMARKABLE CARVING.



IN THE HEART OF THE GREAT TEMPLE AT BANTÉAI CHMAR: THE CHAOS OF STONWORK MARKING WHAT WAS AT ONE TIME A CHAMBER, LYING IN FRONT OF THE MAIN SANCTUARY—PHOTOGRAPHED AFTER THE BRUSHWOOD HAD BEEN CLEARED AWAY.



DECORATION IN KHMER CEREMONIAL ARCHITECTURE AS EXEMPLIFIED AT BANTÉAI CHMAR: THE ENTABLATURE OF THE CRUCIFORM GALLERY, DECORATED WITH WINGED WOMEN HOLDING LOTUS BUDS IN THEIR UPLIFTED HANDS.

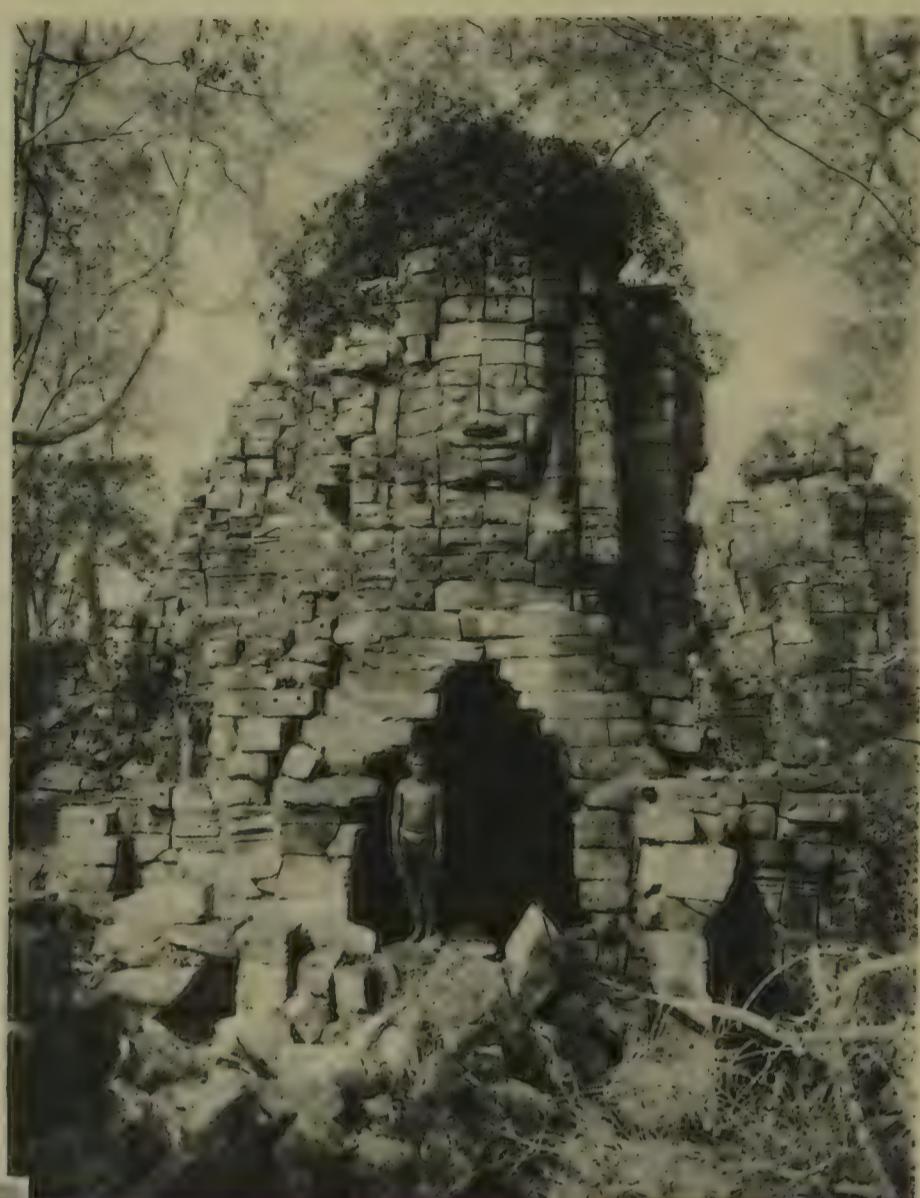
Entering the temple at Bantéai Chmar through the great Eastern gateway, the visitor would himself in an edifice in the shape of a cruciform gallery running round a courtyard, wherein rises a cruciform gallery. This finely proportioned building was originally independent of the temple proper. On the north and south it is co-ordinated with two basins having stepped sides, and

two adjoining buildings raised on bases about 12 feet high. These are flanked by monsters functioning as caryatids. Going on from the cruciform gallery, the first of the three temples joined end to end is then reached. This is the central part of the whole group of buildings, and comprises a series of galleries leading up to the inner sanctuary.

BANTEAI CHMAR—LARGEST OF KHMER TEMPLES: MOTIFS OF SACRED ART.



SCULPTURE AT BANTEAI CHMAR: A GARUDA BIRD COMBINED WITH NAGA-SERPENTS CARVED ON A FINIAL OF ONE OF THE TERRACE PARAPETS.



ONE OF THE TWO TYPES OF TOWERS AT BANTEAI CHMAR: AN EDIFICE DECORATED WITH A DIVINE COUNTENANCE ON EACH FACE.



GRACEFUL KHMER SCULPTURE AND INTRICATE ORNAMENT AT BANTEAI CHMAR: A NYMPH WITH FAN AND FLOWER-BUD CARVED ON A WALL.

Bantéai Chmar seems to have been erected by the Khmers in the twelfth century. Angkor Vat dates from the beginning of the same century. Already in the tenth century Buddhism, which had existed for centuries in Cambodia, began to become powerful and to rival Brahminism, the official religion. Bantéai Chmar appears



ONE OF THE FEW STATUES FOUND AT BANTEAI CHMAR: A BUDDHIST DIVINITY CARVED IN A STYLE THAT IS FORMAL WITHOUT BEING GLOD. (HEIGHT ABOUT 47 IN.)

to have been constructed for a Vishnuist cult in the first place, but to have been influenced later by Buddhism. The imagery and the sculpture found there belong to both religions. Very few statues have been found among the ruins, but there are most extensive bas-reliefs and carvings.

WAR CONDITIONS IN SHANGHAI:
PHASES OF STREET FIGHTING.

EMERGENCY PREPARATIONS IN THE FRENCH CONCESSION, SHANGHAI: A BLOCKHOUSE BUILT AFTER THE HOSTILITIES OF 1932 PUT INTO A STATE OF DEFENCE.



PROFITING FROM AIR RAIDS: A CHINESE VENDOR OF "GAS-MASKS"—GAUZE AND COTTON SOAKED IN "ANTI-POISON" LIQUID (USUALLY COLOURED WATER!).

BRITISH VOLUNTEERS ON DUTY;
AND A FRENCH BLOCKHOUSE READY.

FIVE BRITISH MEMBERS OF THE VOLUNTEER CORPS AT SHANGHAI: A CHEERFUL GROUP BESIDE A SANDBAG BARRICADE AND A POSTER BEARING THE WORDS, "YOU LIVE BUT ONCE."



BLOCKED BY A LINE OF CHINESE SHIPS: THE WHANGPOO RIVER—A VIEW LOOKING DOWN-STREAM FROM SHANGHAI, TOWARDS THE YANGTZE RIVER; AND SHOWING EVIDENCE OF THE PREVAILING AGITATION IN A SWARM OF SMALL CRAFT PASSING TO AND FRO.



STREET FIGHTING IN SHANGHAI: A DETACHMENT OF JAPANESE MARINES ENTRENCHED BEHIND SANDBAGS IN DARROCH ROAD, READY TO FIRE ON CHINESE SNIPERS STATIONED IN ADJACENT BUILDINGS.



ANOTHER PHASE OF STREET FIGHTING: STEEL-HELMETED JAPANESE MARINES LYING ACROSS A STREET BEHIND A SANDBAG BARRICADE, ON WHICH THEIR RIFLES (WITH FIXED BAYONETS) ARE RESTING.

Here and on a succeeding double page we illustrate typical scenes in Shanghai since hostilities began between the Chinese and Japanese. At the moment of writing, the latest news is that the Japanese had captured the civic centre in a Chinese quarter situated north of the eastern section of the International Settlement. The report

stated that the Japanese suffered heavy losses when a Chinese land-mine exploded. At the same time, it was reported that the Chinese forces near Shanghai, at the suggestion of German military advisers, were falling back on a new defence line in order to be out of range of the Japanese warships.

SHANGHAI A CENTRE OF FIERCE WARFARE: HAVOC WROUGHT BY BOMBS AND SHELLS.



Above: THE OPENING PHASE OF THE DISASTROUS CHINESE AIR RAID OF AUGUST 14 : THE SIX VEROPLANES EMERGING FROM CLOUDS, WITH THE FIRST ANTI-AIRCRAFT SHELLS BURSTING AROUND THEM.

Left: A HOUSE IN SHANGHAI WITH PART OF ITS FRONTAGE ENTIRELY BLOWN AWAY : AN EFFECT OF THE FIGHTING BETWEEN CHINA AND JAPAN.



ON THE BUND AT SHANGHAI UNDER WAR CONDITIONS : A VIEW SHOWING AN ARMOURED CAR AND A SHROUD OF SMOKE CONCEALING THE EASTERN DISTRICT.



A FEW MINUTES AFTER THE GREAT CHINESE AIR RAID OF AUGUST 14, WHICH WAS DIRECTED AGAINST JAPANESE WARSHIPS IN THE WHANGPOO RIVER, BUT KILLED OVER 1000 PEOPLE, MOSTLY CHINESE, ON SHORE—CORPSES AND WRECKAGE IN THE NEIGHBOURHOOD OF YU YA CHING ROAD AND AVENUE EDWARD VII.

Shanghai has suffered terribly, both in casualties and damage to property, as one of the chief centres of recent hostilities between the Chinese and Japanese. The situation has, of course, developed further since the above photographs were taken. On September 12 it was stated that very severe fighting had occurred on the previous day on all the eastern and northern sectors of the Shanghai front. It was reported at that time that the total strength of the Japanese forces so far landed there was between 50,000 and 60,000 men, but that there were still fifteen transports lying unloaded off Woosung. The Japanese estimated that the Chinese troops opposing them numbered in all about 400,000, but the numbers actually in the fighting line were probably only a third of that figure. Casualties on the Chinese side were said to have been enormous, but there was no indication that the spirit of the troops had been affected by their heavy losses. Another report of September 12, from

Peking, estimated that in the whole of Northern China the Japanese then had forces amounting to 200,000 men. A correspondent who sent us some of the photographs given above and on the preceding page, describing conditions at Shanghai on August 25, writes: "Shanghai burns, while the Foreign Settlement and the French Concession prepare for an emergency. Armoured cars patrol the streets; barricades and iron gates appear, and foreign troops patrol the streets. Unable to feed and house a million Chinese refugees, the foreign authorities ship them out to neighbouring towns." On August 16, it may be recalled, "The Times" stated: "It is now estimated that 1047 people, including eleven foreigners, were killed and injured in Shanghai on Saturday (August 14) by bombs from Chinese aeroplanes which had gone up to attack Japanese warships." About 1000 more people were wounded at the same time, many of them seriously.

Right: SHOWING THE UNION JACK FLYING OVER A BUILDING IN THE RIGHT FOREGROUND: A VIEW OF A GREAT FIRE IN WAYSIDE, A RESIDENTIAL AREA A MILE LONG WHICH WAS BURNT OUT.



Left: SHOWING A SHOP SIGN WITH THE GRIMLY IRONICAL WORDS, "HOT SPOT": HAVOC IN THE FAMOUS "BAR ROW" (IN BROADWAY ROAD, SHANGHAI) CONTAINING BARS FREQUENTED BY SAILORS.



BROUGHT INTO ACTION DURING CHINESE AIR RAIDS AGAINST THEIR SHIPS OF WAR: MEN OF THE JAPANESE NAVAL LANDING PARTY WITH THEIR ANTI-AIRCRAFT GUNS IN THE INTERNATIONAL SETTLEMENT AT SHANGHAI.



RESULTS OF AN AIR RAID THAT SPREAD DEATH AND DEVASTATION IN THE STREETS OF SHANGHAI: PARTIES OF STRETCHER-BEARERS COLLECTING THE DEAD AND WOUNDED AND PLACING THEM IN A MOTOR-AMBULANCE VAN—(IN THE BACKGROUND) THE SINCERE DEPARTMENT STORE DAMAGED BY A BOMB, OR SHELL.

CAPTURING GIANT DRAGON-LIZARDS FOR THE WORLD'S

PHOTOGRAPHS AND ARTICLE



SUSPICIOUS OF THE TRAP (SEEN ON THE RIGHT) AND YET EASILY PHOTOGRAPHED: THREE OF THE DRAGON-LIZARDS OF KOMODO, CREATURES POSSESSING KEEN SIGHT BUT, APPARENTLY, NOT VERY ACUTE OF HEARING.

Two monitors, or dragon-lizards, of Komodo arrived recently at the Scottish National Zoological Park, Edinburgh. They are two of the nineteen captured by an expedition to Komodo Island, under the auspices of the Batavia Zoo. These extraordinary creatures are strictly protected by the Netherlands Government, who kindly granted permission for this pair to be exhibited in Edinburgh. In 1927 two were sent to the London Zoo and one of these survives. As the animal which may have inspired the almost world-wide "dragon" legends, "Varanus komodoensis" possesses exceptional interest, and in the article below Mr. van Huut describes how the expedition captured the specimens brought back to Batavia, giving also some interesting facts about the life and habits of a creature linked with pre-history.

A FEW years ago the so-called "dragon-lizards" of Komodo were somewhat of a sensation, especially in America, where the wildest tales were current about mysterious and hideous prehistoric animals which had been discovered on an island somewhere in the East Indian Archipelago called Komodo, a name which nobody had ever heard of before. Soon something very much resembling the popular legends on the island arrived. Several American travellers and biologists took up the search, and an expedition did reach the island of Komodo, and they succeeded in killing some of the mysterious animals and even in bringing a few of them home alive. The sensational tale about the legendary dragons was then gradually reduced to its proper proportions, and therewith it lost somewhat of its glamour. It was found that there were no dragons to be hunted in the East Indies and that the mythical dragons of our childhood and early boyhood were refuted as absurd as they had always been. On the other hand, the animals which the expeditions did discover were still sufficiently unique for them to be well repaid for the exertion of their labours. These animals were the Varanus komodoensis, which occur not only on Komodo but also on the small island of Flores, near Flores, and along the west coast of the last-mentioned island, of the greater of the lesser Sunda Islands. According to a number of biologists, the Varanus komodoensis still lives exactly as a prehistoric animal. It was first discovered by the former director of the world-famous Botanical Gardens at Buitenzorg, Java, Dr. A. Ouwersloot, who had heard many stories told by native fishermen about "buaja darat," or land-crocodiles, which were supposed to live on the island of Komodo. So he conducted an investigation, and as a result thereof he discovered the animals now popularly known as dragon-lizards or giant lizards, which he described in a treatise entitled "Varanus komodoensis." This treatise drew considerable attention throughout the world in biological quarters. It was especially in America that the Press seized upon it as an excellent opportunity for circulating the above-mentioned sensational stories about "dragon-lizards," which

a few more scientific investigations. When the expedition arrived in Komodo it tried at first to capture the Varanus in wooden traps, very much resembling wooden crates for the packing of fruit, but when, instead of the giant lizards, dogs were caught in them repeatedly, the members of the expedition had to return to the old method of capturing them in strings. It may be mentioned that for the next five years the hunting of the giant lizards will be prohibited again, so as to prevent this animal becoming extinct. A few more particulars respecting the animal may impart an impression of the life and habits of the Varanus komodoensis. Its name is related to the iguana and sometimes to the monitor, called by that name. The latter, however, lives on vegetable food, whereas the Varanus is carnivorous. Its thick skin is covered with rough scales, it has enormous claws, and its head, protected by small shields, does indeed recall, with its enormous jaws, a prehistoric monster. The jaws are beset by a large number of small, very sharp teeth, which can devour any prey. The animal moves about mainly by day, when it goes in search of its food, and passes the nights in dark holes and grottoes. Its habitat is on the rocky strips of land among the date palms, the only other animals found are deer, wild boars, and an occasional wild carabao. The Varanus cannot stand the glare of the sun, however, and only when it is starved does it come into the open and expose itself to the full light. Many details of the life of the Varanus are still a mystery. Its native name, "buaja darat," or land-crocodile, it owes to its enormous size (some specimens measure 3 metres), which makes it resemble the ordinary crocodile. The Varanus lives on land as well as in the water; it is an excellent swimmer and climber. Several specimens of the Varanus, which have just been brought to Batavia, tried to climb the walls and bars of their provisional cage in search of a means of escape. Their food consists of live as well as dead animals. When they are starved they do not shrink from attacking even large animals. The deer and wild pigs which abound in Flores and Komodo are then their easy prey. It is very characteristic that the Varanus devours first of all the intestines of its prey, which, it appears, it considers as a delicacy. One of the members of the expedition, who has been to Batavia, gave the following description of the way in which the Varanus devours its prey: "It was looking into an open space. A hideous monster emerged from the jungle into the open to look for its prey. If it had not been for the modern weapon which was carried on my hip, I could have believed that it had receded a few million years, because what I saw before me was not of the present-day world. The Varanus glided like a snake downward along the rocky slope. It was an astounding scene, a prehistoric monster in a prehistoric setting. The Varanus came



"A PREHISTORIC MONSTER IN A PREHISTORIC SETTING": VARANUS KOMODOENSIS LEAVING THE JUNGLE AND GLIDING THROUGH THE TALL GRASS IN SEARCH OF ITS PREY.

ZOOS: A NEW DUTCH EXPEDITION TO KOMODO ISLAND.

SUPPLIED BY M. A. VAN HUUT.

slowly forward in search of its prey. I estimated its length at 2-70 metres. It glided through the high grass. Its yellow, split tongue protruding from its cruel jaws and moving nervously up and down. With a heavy, stumbling step, its head turning to the right and left, it approached the remains of a dead pig. The Varanus loves dead animals, especially when the meat is beginning to decay. At a short distance from the pig it stopped suddenly, lifted its head slightly, and its small round eyes spied nervously in all directions. Its long tail served as a support. When it felt that it was safe, the meal commenced. With one terrible jerk it severed a whole leg of the dead pig and the enormous mouthful disappeared between the extended jaws, and I saw the bones as well as the meat disappear." To hunt the Varanus is easy, in so far that it leaves very distinctive imprints of its claws and a track made by its heavy, long tail in the wet sand along the beaches. On the other hand, it has very sharp sight, so it is not easy to approach the animal without being spotted. Its hearing powers, however, appear to be rather mediocre. When it approaches its

[Continued on right.]



FACING THE BAITED TRAP, WHICH PROVED UNSUCCESSFUL: ONLY DOGS BEING CAUGHT IN IT: A GIANT LIZARD ON THE ALERT AND SHOWING HOW EASILY ITS APPEARANCE COULD ACCOUNT FOR THE INNUMERABLE "DRAGON" LEGENDS.



INSPECTING A HOLE IN WHICH ONE OF THE DRAGON-LIZARDS PASSES THE NIGHT: A NATIVE ABOUT TO ENTER THE "DRAGON'S" LAIR.

[Continued.]
prey and the hidden cameramen watch its approach, the click of the camera does not disturb it. The above particulars show plainly that the story of the dragon has been found to be a fairy-tale; nevertheless, it must be easy to conjure up such a picture in the mind if one should have an opportunity to see the Varanus in the setting of a moonlit, rocky landscape, where no other life stirrs than this gigantic monster, the survivor of a world into which man had not yet been born.



POSSESSING JAWS WHICH MAKE A MOUTHFUL OF A PIG'S LEG: A SPECIMEN OF VARANUS KOMODOENSIS OVER NINE FEET IN LENGTH.

SCIENTIFIC USES OF THE SPIDER'S WEB.

By JOHN SCOTT. (See Illustrations on the opposite page.)

THE humble spider is not generally known as a benefactor of mankind, yet such is the case, its particular sphere of usefulness being in the scientific and engineering world. On telescopes of astronomical type and surveying instruments, used for the determination of time and distances, it is necessary to have a system of fine lines on the graticule, so that measurements of precision can be determined. These lines, in most cases, consist of the web of a certain spider, for where the most accurate work, with the clearest definition of the telescope, is required, nothing has yet been found to equal this. An alternative, however, is to have the lines ruled on glass.

During the early autumn, spiders are to be seen suspended from their webs, which are stretched from bush to bush of the moorland gorse (see Fig. 1). The webs vary from six to twelve inches or more in diameter, and the spider is generally found in the centre of the web, upside down. It is known as the *Epeira diadema* spider, and its distinguishing feature is the beautiful cross on its back. To procure the web in the proper form, so that it may be fixed on to the graticules of telescopes, the spider must be caught and persuaded to spin, and then the web is carefully stored for future use. The spider-hunt

is now ready to be fixed in place.

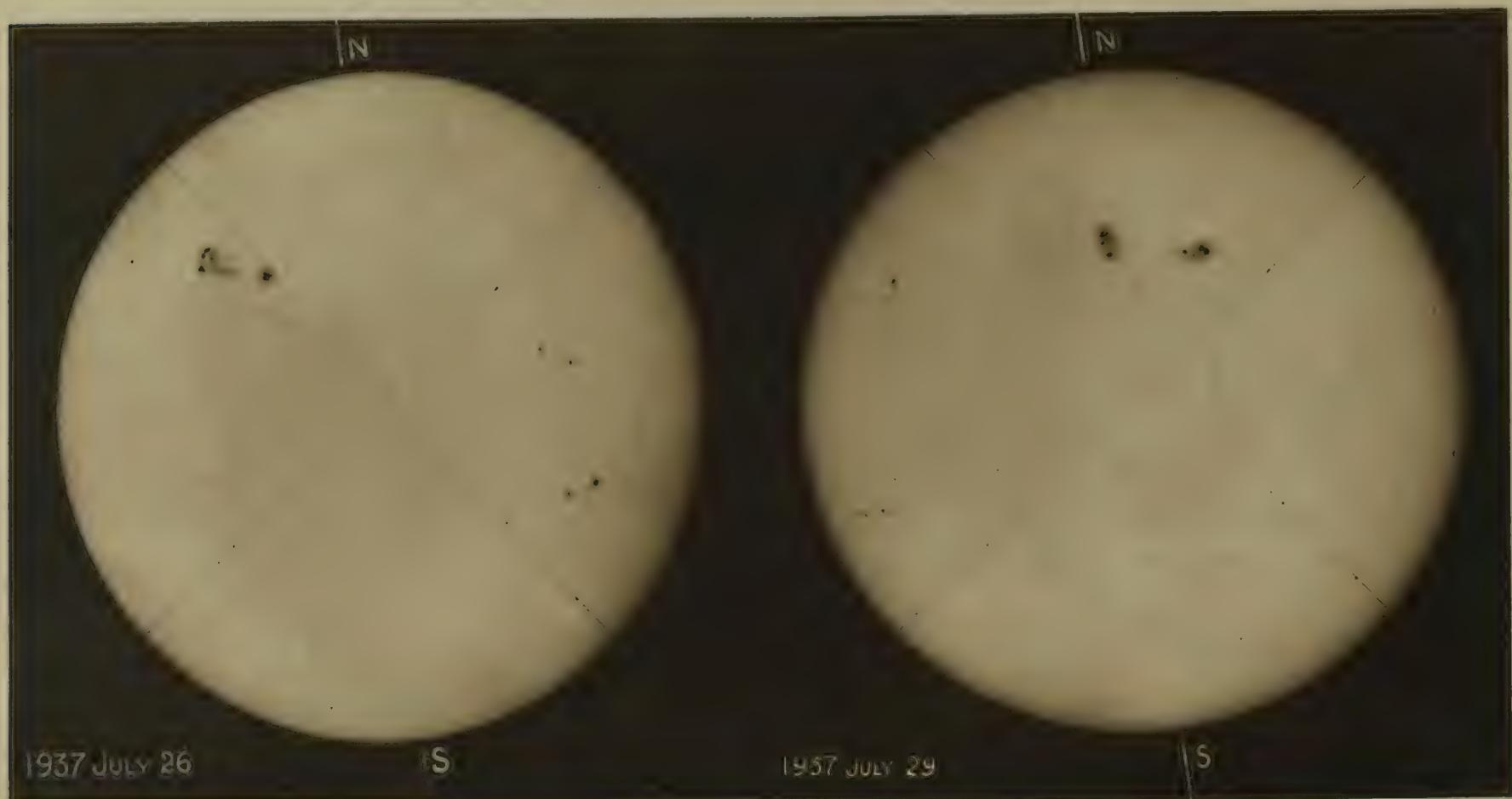
The webs are placed across the telescope and secured with a tiny drop of diluted varnish and allowed to dry. This is continued until the required number are fixed thereon. If necessary, webs can be so placed 0'005 of an inch apart, and, of course, for this distance a fine split web is used.

The most interesting and useful feature of the various broadcasting stations is the transmitting of the daily time signals. These signals seldom vary more than one-fiftieth part of a second from the true time, and the determination of the correct time is, of course, the work of astronomers in the observatories that are located all over the world, and in this important duty the spider—or its web—plays a part. Once each day of twenty-four sidereal hours the earth makes one rotation on its axis, and the astronomer takes advantage of this to determine the time that his clocks should show. This rotation is so remarkably constant that no difference in the length of one day from another has been detected during the last 200 years. In the observation of this daily rotation the astronomer uses a transit instrument (see Fig. 5). With this instrument in correct adjustment, and set for each star, they (the stars)

one horizontal web (see Fig. 6), he got a better result; he also had to note the time of the clock and count the beats. This is the "eye-and-ear" method, and, with practice, the error seldom exceeded half a second. The next method evolved to facilitate the work of the astronomer was that of employing an electric chronograph, which eliminates the use of the ear, so that the eye only is required when taking a transit of a star. With the aid of a chronograph, the error has been reduced to about one-tenth of a second.

The latest improvement is the "impersonal" micrometer to the transit instrument. With this micrometer there are only three vertical spiders' webs across the graticule and one horizontal web (see Fig. 8). Two of the vertical webs are fixed, while the third, unlike other systems, can be moved across the graticule. When a transit is taken by this method, the moving web is kept exactly on the star while it crosses and records the time of its transit on the chronograph. This movement is generally made by hand, though the largest instruments use mechanical means for the movement of the web. By this method the error rarely exceeds one-hundredth of a second. Thus the great accuracy of the B.B.C. time signals is due to spiders' webs, and, for the fine lines of the transit instrument, nothing has yet been found to surpass them.

Cameras for photographing the stars have to be fixed to an equatorial mounting. With this mounting, by suitable clockwork and gearing, the stars appear to be stationary,



SHOWING CROSS LINES OF SPIDER THREADS FIXED IN THE TELESCOPE FOR PURPOSES OF ORIENTATION: TWO PHOTOGRAPHS OF SUNSPOTS TAKEN AT GREENWICH OBSERVATORY ON JULY 26 (THAT ON THE LEFT) AND JULY 29 (THAT ON THE RIGHT) AND SHOWN IN THE R.P.S. EXHIBITION.

These photographs, taken at the Royal Observatory, Greenwich, are two of three included in the Royal Photographic Society's current Exhibition at 35, Russell Square. The descriptive note in the catalogue reads: "An exceptionally large group of sunspots seen recently on the sun's disc between July 22 and August 4. The area of the component spots at maximum development amounted to

3500 millions of square miles. A comparison of the relative positions on the disc of the group on the three photographs taken on July 26, 28 and 29 respectively, shows the sun's rotation about an axis indicated by the line N.S. The cross lines are the images of spider threads fixed in the telescope for the purpose of accurately orienting the photograph."

takes the form of imprisoning each spider in a small pill-box (they must be kept separate or they devour each other), and this is an operation calling for much patience and care, for the spider is an elusive creature, as everyone knows. Should the web be touched before the spider is secured, she will immediately drop, necessitating a close and laborious search in the undergrowth to find her again, and to house her safely in the pill-box. Fig. 2 shows a morning catch of about eighty spiders.

To obtain the web, the spider is placed on a stick held in the hand about three feet from the ground and gently shaken, when it will commence to spin. A fork, or wire frame, the two prongs of which are moistened with varnish, is used to secure the web, and as the spider spins in an effort to reach the ground the web is wound carefully on the fork (see Fig. 3). This operation requires some skill, because, if unduly disturbed, the spider becomes "hot and bothered" and the web will be of irregular thickness, or the spider will refuse to spin at all. Each fork takes about four feet of web, and a very good spider will spin sufficient for ten forks.

When the varnish on the forks is set, the webs are placed in boxes and, if stored in a clean, dry room, will keep in good condition for years. The thickness of the webs varies from 0'004 to 0'00015 of an inch in diameter, and if a very fine web of, say, 0'0001 is required, it is obtained by "splitting" a web (see Fig. 4). The web is composed of two or more strands; thus some webs may be split into four separate webs. The one most generally used for splitting consists of two strands, a close inspection of which shows them to be, apparently, twisted, but after splitting—an operation which is performed with a very fine-pointed needle, a steady hand, and a clear eye—

appear to pass, or "transit" through the instrument. There are a number of stars which have been observed for over 200 years, and their positions in the sky determined with very great accuracy. These are called "clock" stars, and these stars, not the sun, are used for checking the rate of the clocks.

The telescope of the transit instrument consists of an object glass and a system of spiders' webbing (see Figs. 6 and 7). The star is shown as a black dot—actually it is a brilliant point of light and is moving in the direction shown by the arrow. In Fig. 7 the star shown as a black dot in the centre of the square is a brilliant point of light and is stationary. There is also an eye-piece in the telescope, by which the star is examined when it appears to pass the webs. It is probable that a greater number of people are familiar with cameras than with telescopes. The principle of the lens of a camera and the object glass of the transit is the same, except that the camera lens is often spoken of as a "short-focus lens." In the camera the lens forms an image, on the ground-glass screen, of the object under observation, and this image can be examined with an eye-piece or magnifying-lens if desired. When one looks at a star with the telescope of a transit instrument, the object glass forms an image, in the same plane or focus as the webs, of the star which is seen with the eye-piece. Thus, with the instrument set for a star, and owing to the earth's rotation, the stars appear to transit through the instrument, and, while they are doing so, the astronomer carefully notes the clock, which shows the time that the star passes the webs.

In earlier instruments, as shown in Fig. 5, the astronomer had to note the instant the star passed each web, and having a system of five, seven, or eleven vertical webs and

and, to ensure that the driving clock of the mounting is going at the correct rate, a telescope is fitted to it also. This has four lines of spiders' webbing, in the form of Fig. 7, and by continuous observation photographs of the stars can be given one to six hours' exposure. Should the star appear to move out of the centre of the cross, means are provided to rectify this. Fig. 9 shows the Mond mounting at the Norman Lockyer Observatory, Sidmouth. On this mounting there are four cameras, and one observation, or following, telescope of four inches aperture.

On astronomical instruments that are permanently fixed, pieces of spiders' webs will, with care, last for years, despite their apparent delicacy. On surveying instruments subjected to frequent movement, two graticules are usually provided—one of spiders' web, and the other of lines ruled on glass, the latter as a stand-by in case of breakage of the web. Gun-sights, and all instruments liable to be subjected to shock, are always provided with glass graticules.

Experiments have often been made in an endeavour to make use of the web of the spider in the manufacture of silk. In 1710 M. Bon, of Languedoc, did actually produce some silk stockings from silk made from the thread of spiders' webs, but the impracticability of such an undertaking is obvious when one considers the interesting statistics relating thereto—viz., 57,000 spiders would be required to make one pound of silk, and the task of feeding this number and foiling their cannibalistic tendencies would be a gigantic one. The only known practical use made of spiders' webs, therefore, is that detailed in the foregoing article, the very important and intricate one of forming the necessary lines on the telescopes of scientific and surveying instruments.

SPIDERS' WEBS AS AN AID TO ASTRONOMY.

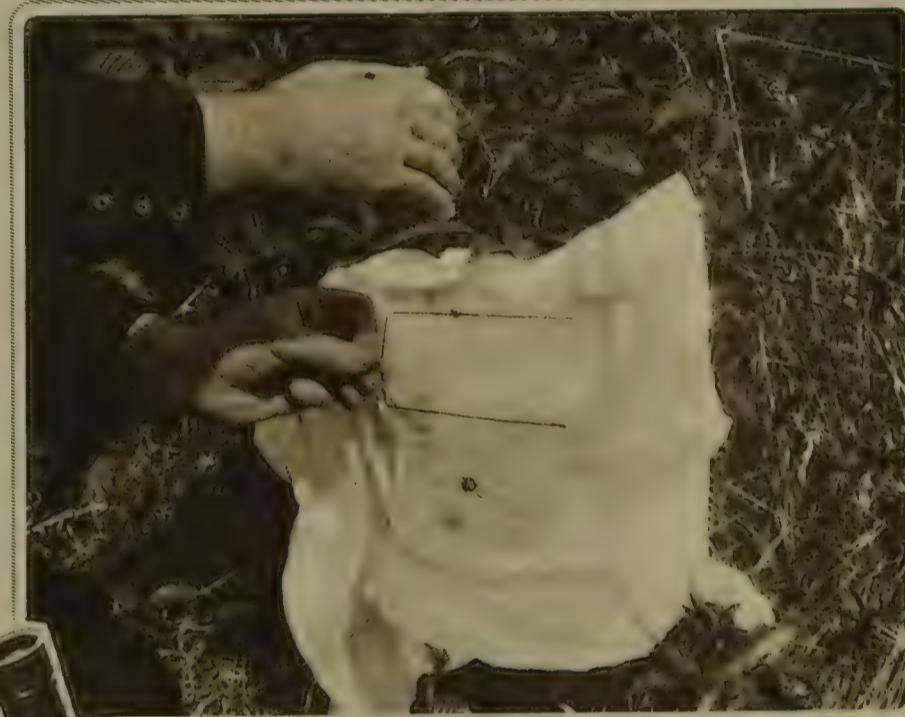
PHOTOGRAPHS SUPPLIED BY JOHN SCOTT. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



1. THE TYPE OF SPIDER WHOSE WEB PROVIDES FINE LINES ON TELESCOPES AND SURVEY INSTRUMENTS: A SPECIMEN OF *EPEIRA DIADEMA*, WITH THE DISTINCTIVE CROSS ON ITS BACK, AMID ITS WEB.



2. KEPT IN SEPARATE PILL-BOXES LEST THEY DEVOUR EACH OTHER: A CATCH OF ABOUT EIGHTY SPIDERS WHOSE WEBS ARE TO BE USED FOR ASTRONOMICAL PURPOSES.



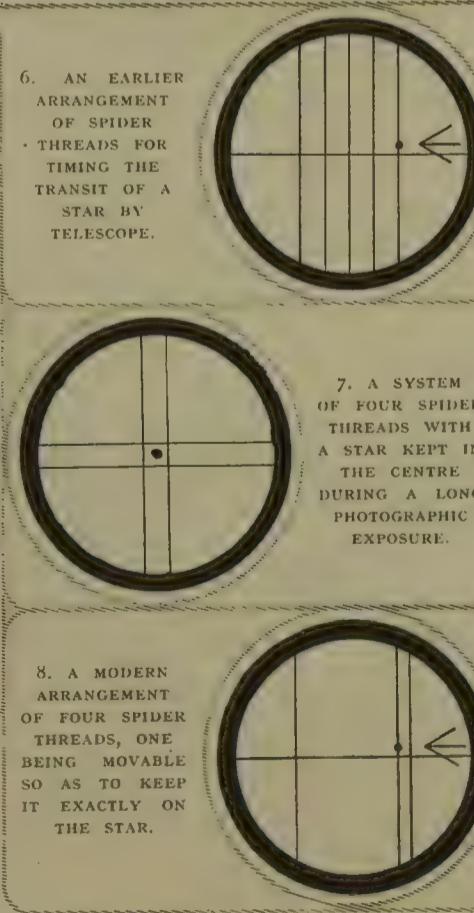
3. A SPIDER BEING INDUCED TO SPIN ITS WEB ACROSS THE TWO PRONGS OF A SPECIAL FORK MADE STICKY WITH VARNISH: THE METHOD OF SECURING THE WEB FOR STORAGE AND FUTURE USE.



4. "SPLITTING" A LENGTH OF SPIDER'S WEB FORMED OF TWO STRANDS (SECURED ON A TWO-PRONGED FORK) WITH A FINELY-POINTED NEEDLE: A DELICATE OPERATION TO OBTAIN A VERY FINE STRAND.



5. AN ASTRONOMICAL TELESCOPE IN WHICH SPIDER'S WEB IS USED AS "SIGHTING WIRES": A TRANSIT INSTRUMENT FOR CHECKING TIME BY THE STARS.



6. AN EARLIER ARRANGEMENT OF SPIDER THREADS FOR TIMING THE TRANSIT OF A STAR BY TELESCOPE.

7. A SYSTEM OF FOUR SPIDER THREADS WITH A STAR KEPT IN THE CENTRE DURING A LONG PHOTOGRAPHIC EXPOSURE.

8. A MODERN ARRANGEMENT OF FOUR SPIDER THREADS, ONE BEING MOVABLE SO AS TO KEEP IT EXACTLY ON THE STAR.



9. THE MOON MOUNTING AT THE NORMAN LOCKER OBSERVATORY, SIDMOUTH, FITTED WITH FOUR CAMERAS AND A TELESCOPE FOR PHOTOGRAPHING STARS.

IT would not occur to most people, probably, to associate spiders' webs with astronomy, and the article on the opposite page explaining the connection is all the more interesting on that account. Spider threads, it appears, are largely used for tracing delicate lines both on telescope glasses and survey instruments, for purposes of measurement and orientation. They play their part in fixing the time by the observation of the heavenly bodies, and when we listen to the familiar time-signals broadcast by the B.B.C. it may not, perhaps, be

inappropriate to recall one of Shakespeare's numerous allusions to the spider—"Spider-like, Out of his self-drawing web, he gives us note!" Regarding the particular insect whose web, as the author of our article mentions, is utilised by astronomers, it is interesting to read (in the Century Dictionary): "The common British garden-spider, diadem-spider, or cross-spider, *Epeira diadema* (so called from the coloured cross on the abdomen) is a handsome and characteristic species. . . . The *Epeiridae* . . . spin circular webs consisting of radiating threads crossed by a spiral."

FIVE WEEKS IN ELIZABETHAN ENGLAND.

"THOMAS PLATTER'S TRAVELS IN ENGLAND—1599." Rendered Into English by CLARE WILLIAMS.*

(PUBLISHED BY JONATHAN CAPE.)

IN the chapter to which she gives the title "Elizabethan Round," Mrs. Clare Williams has it: "It is quite evident that the diarists, like the authors of relations, will be more honoured in the breach than the observance," which is to affirm that deviations in them will be more refreshing than their categorical remarks. . . . That squirts of water preceded the Lord Mayor to keep the crowd off on his return to the Guildhall presents a livelier picture to the eye than the order of processional."

Categorical remarks: they are the weakness of many chroniclers, credulous or half-questioning; of stay-at-home compilers; of library-bound historians pillaging the tomed storehouses of the past of their more picturesque legends and their accepted facts, forestalling the snubbing Dr. Johnson gave the faithful Boswell when he wished to see familiar sights; even of those who "did" Europe, heard with keen ears, saw with wide-opened eyes, garnered local travel books, and believed guides to be infallible.

Deviations: they are the strength of the Grand and Little Tourist. Thomas Platter the Younger, son of a "petulant and famous father, Thomas of the summer meadows in the Zermatt district, Thomas the poor goat-herd, wandering scholar, friend of Erasmus, respected and redoubled burgher of the pious town of Basel," brother of Felix, Rector of the University of Basel, and himself a young doctor, was something of the former and a good deal of the latter. Mrs. Williams herself goes as far as to dub him dull, tedious, cold, albeit an eager and earnest globe-trotter. On her own showing, however, she does him rather less than justice. He may be the eighty-seven-pages halfpennyworth of bread to her invigorating hundred-and-forty-two-pages eight-and-twopence worth of sack; but, trite as he is, he is well worth the reading, especially as he has conjured forth Mrs. Williams's most thorough and engrossing introductory matter, "primarily designed to be a guide through the labyrinth of literature and ideas which lead to diaries like Thomas Platter's."

Now, Platter, who had already been to the Peninsula and Paris, arrived at Dover in a leaky French beership on September 16, 1599, and turned in for the night at the postmaster's (*à la Levrette*). He has little of value to say of this "important fortified port or harbour of the English realm," although he almost saves himself in the estimation of the reader by writing: "And between Calais and Dover the mighty Spanish Armada was attacked, beaten and scattered by England's comparatively smaller fleet, and I saw a number of their ships lying on the shore off Dover harbour." In kindred way, Canterbury (Canderberg or Cantobery, he has it) is dismissed with three paragraphs, but in one of them—that dealing with the cathedral—is: "an exceedingly fine, large, stately church . . . most lavishly ornamented, where, if I remember, St. Thomas the Scotchman [sic] lies interred." His notes on Rochester are fuller, for he was attracted by her Majesty's battleships at anchor. He was naive. "The warships are very well fortified and strong, so that from a distance they resemble a castle. Five great masts and thirteen sails it had; the masts were very thick and tall, and on the tallest were string ladders, up and down which they climbed swift as cats. . . . A number of (Hunes) baskets are attached to the masts as look-outs from which they can herald the enemy. . . . Concerning the rooms they resemble those described above under Marseilles, five or six, one above the other, very high so that one can live in them just as in a house. They stand well up out of the water, and in order to enter them one climbs a flight of steps, or a ladder hung out for the purpose. Behind the captain is a lantern which gives a cheerful light at night. And it is greatly to be wondered at that a single man or captain can govern or steer so large a ship by means of the wind wherever he will: for without wind it would not be possible to move so vast a vessel, unless one or more smaller boats were attached, and these rowed so hard that the large ship were towed out of port." As a souvenir, he took home "a counterfeit of the royal admiral's flagship."

On September 18 he was in London, staying at the French Lily in Mark Lane, then a fashionable quarter.

From thence he "tripped" to the regulation neighbourhoods and buildings, always with a bias towards royal residences. Often, it would seem, he was blinded to all save the evident; but he has something to say, making such points as that resulting from his small-craft voyage from Gravesend: "On our way encountered many tame swans on the water, which the queen has plucked annually for repairing the down in the royal household, and no harm may be done to them on pain of punishment."

and beside each of them six English pennies, and some poor women were there, taking the aforesaid food and money away, said to be a special endowment."

Also within his ken were the Lord Mayor (le millot maire), with whom he lunched lavishly; Whitehall and its "curiosities"; cockfighting and bull- and bear-baiting (presumably by hearsay); theatres, headed by "the house with the thatched roof," across the river, where he attended "an excellent performance of the tragedy of the first Emperor Julius Caesar with a cast of some fifteen people"; and mummers in general, of whom he writes: "the actors are most expensively and elaborately costumed; for it is the English usage for eminent lords or Knights at their decease to bequeath and leave almost the best of their clothes to their serving men, which it is unseemly for the latter to wear, so that they offer them for sale for a small sum to the actors."

Most of his material is his own; some of it is of the "or so one hears" order. Witness: "Numerous witches are found in England, for report goes that they do not punish them with death there, because the queen was once on the water, and a number of witches had planned her destruction in a storm, but another witch prayed for her and held off the tempest, as she herself confessed, and so although the belief is that they bring on many hailstorms, they are not punished with loss of life."

He is at his most enthusiastic when dealing with royalty: Queen Elizabeth was then a recognised "sight" and was wise—maybe, willing—enough to gratify her people and visitors to her land by letting herself be seen. At Nonsuch, Platter was placed well to the fore in the Presence Chamber, there to watch her Majesty make her entry and her exit and, meanwhile, praying and listening to a sermon which she had cut short. As loyally as her courtiers would have done, fearing her frown, he describes her as a paragon: ". . . she was most gorgeously appalled, and although she was already seventy-four, was very youthful still in appearance, seeming no more than twenty years of age."

Hampton Court he thought magnificent and "catalogued" it, not forgetting "a bed where the queen's brother was born, against her will." Windsor Castle and St. George's Chapel had kindred appeal and he set down on his tablets King Henry VII.'s bed—"and I never saw a bigger in my life"; King Henry VIII.'s bed; and "a natural unicorn's head weighing twenty pounds, and one span taller than I." Further, genuine tourist fashion, he scrawled his name on the lead roof of a very high tower. At Eton College he did not linger long: "We did not see

anything particular in this college except a number of clumsy scholars in long black gowns whose maintenance is amply provided by the queen. . . . I could not discover a single student able to talk to me in Latin, they all pointed to their mouths with their fingers and shook their heads." At Richmond Palace he was an onlooker when the Queen cried to her kneeling subjects: "God bles mi piple!" and they cried in unison "God Save the Queen!"

And so on for his five weeks in England—five weeks of mild excitement that yielded pleasure without high adventure. Perhaps, really, there is more truth in Mrs. Williams's "dull and tedious" than one wishes to admit, but, at least, Platter has his odd deviations, and, better, as I have noted before, he has provided the writer who introduces him to us with opportunity to print an unusually welcome dissertation on his predecessors among the diarists. Whatever may be thought of him, there will be nothing but applause for Mrs. Williams.—E.H.G.



GIVEN TO THE GUILDHALL'S FAMOUS MUSEUM: LARGE EARTHENWARE JUGS OF THE THIRTEENTH AND FOURTEENTH CENTURIES, FOUND DURING EXCAVATIONS IN THE REAR OF NO. 17, OLD BROAD STREET.

The Directors of the Bank of London and South America presented to the Guildhall Museum recently these three large decorated earthenware jugs of the thirteenth and fourteenth centuries, which were found in 1929 in the course of excavations in the rear of No. 17, Old Broad Street—that is, on, or very near, the site of the choir of the great church of the Austin Friars. The gift also included a large crucible, probably of Roman date, and a fragment of a decorated Samian bowl.—[Specially Photographed for "The Illustrated London News" by Courtesy of the Curator of the Guildhall Museum.]

He saw the honourable skulls on London Bridge; the Queen's barge, "very prettily designed with gangways"; the Tower, where, at a cost of seven gratuities and one largesse, he was permitted a glimpse not only of the armoury and the like, but of the axe, the Mint, and the six lions and lionesses in separate wooden cages, "and two were over 100 years old." St. Paul's held him for a brief spell; particularly the pulpit erected in the open, "where the mayor and dignitaries of London sit and hear the sermon. For every Sunday a preacher who is to take office in the country or in another town has to deliver a test sermon there. . . . The sermon must last three, or at the least two hours together—for which reason the preacher always has a bottle of wine and some bread behind him near the pulpit, where, at his request, he is refreshed with food and drink."

Westminster Abbey he almost passed by, although he recalls: "On first entering the church we saw a long board set with dishes of raw meat,



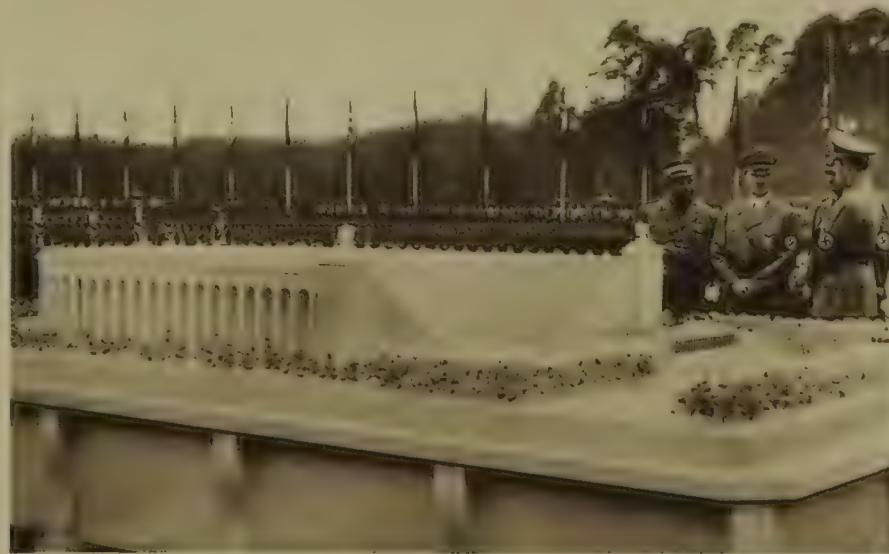
THE MASTERPIECE OF THE WEEK BEGINNING SEPTEMBER 16 AT THE VICTORIA AND ALBERT MUSEUM: A PANEL OF PAINTED GLASS WITH A SHIELD DISPLAYING THE ARMS OF THE D'AVENCS FAMILY.

Stained glass was originally an ecclesiastical art which was at its height in the thirteenth and fourteenth centuries. When it was already beginning to decline in other countries, in Switzerland it underwent, about the end of the fifteenth century, a development which ensured its continued vitality for nearly two hundred years. It became a peculiarly Swiss custom about that time to celebrate civic or domestic occasions by gifts of small panels of painted glass, generally heraldic, to be put up either in the house of a private recipient, or in a church, town hall or other public building. The authorship of the characteristic example here shown has not been determined. The choice of angels as supporters indicates that the panel was a gift from, or a memorial to, an ecclesiastical member of the d'Avencs family: this was probably Guillaume Mayor d'Avencs, priest of the town, in Canton Vaud, from which they took their name, and Canon of Lausanne, who died in 1494.

(Crown Copyright Reserved.)

* "Thomas Platter's Travels in England—1599." Rendered into English from the German, and with Introductory Matter by Clare Williams. (Jonathan Cape; 10s. 6d.)

PERSONALITIES AND OCCASIONS OF NOTE: PEOPLE IN THE PUBLIC EYE.



HERR HITLER AT NUERMBERG DURING THE NAZI RALLY, CONCLUDED WITH HIS SPEECH ON GERMAN FOREIGN POLICY: INSPECTING A MODEL OF THE NEW 1770-FT. LONG DEUTSCHES STADIUM.

On September 13 Herr Hitler terminated the National-Socialist Party Rally of Work, held at Nuremberg, with a speech on German foreign policy, especially in relation to Spain, and made a strong attack on Russian Bolshevism. In the course of his speech he urged that Germany and other nations, such as France, had fundamentally common interests, in spite of minor misunderstandings, and there was more reason for mutual admiration between them than for mutual hate.



WHERE THE ANTI-PIRACY AGREEMENT WAS DECIDED: THE NYON CONFERENCE—SHOWING M. DELBOS, WHO PRESIDED, SPEAKING, AND MR. EDEN.

The Conference summoned by Britain and France to find means of suppressing Mediterranean "piracy" opened on September 10 in a village hall at Nyon, near Geneva. The scheme arranged provides for 60 destroyers (36 British and 24 French) to patrol the main shipping routes. In our photograph Mr. Eden, the British Foreign Minister, is seen seated second from right, at the left-hand table.



MR. CHARLES E. GARDNER. Winner of the King's Cup Air Race (for the second successive year) by 2 minutes 21 seconds, over a course of 656 miles, at an average speed of 233 m.p.h. Flew his own machine, a Percival Mew Gull with a Gipsy Six engine. The King sent him a telegram of congratulation.



BRIG.-GENERAL A. C. LEWIN. Second to complete the course in the King's Cup Air Race. The oldest competitor in the event—aged sixty-three. Flew his own Miles Whitney Straight machine. Finished 5 seconds in front of Captain E. W. Percival, who took third place.



CANON B. H. STREETER. Killed (with his wife) in an aeroplane crash in the Swiss Jura, on September 10. Provost of Queen's College, Oxford, since 1933. Aged sixty-three. Eminent as a theological writer. Dean of Pembroke College, Oxford, 1899-1905. Canon of Hereford, 1915-1934. Three years ago he joined the Oxford Group movement.



THE MAKER OF CZECHOSLOVAKIA: THE LATE EX-PRESIDENT T. G. MASARYK.

Dr. Thomas Garrigue Masaryk, founder and thrice President of the Czechoslovak Republic, died on Sept. 14, aged eighty-seven, at his home, Castle Lany, once part of the Hapsburg estates where his father was a coachman and blacksmith. Dr. Masaryk had a romantic career. As a boy he was apprenticed to a locksmith, but managed to obtain education, studied at Leipzig and Vienna, and became Professor of Philosophy at Prague. Later he was elected to the Austrian Parliament. When the Great War began he came to London, lectured at King's College, and engaged in political propaganda. It was mainly through him that, after the war, Czechoslovakia was established as an independent State. He was a benefactor of archaeological research, and generously supported Dr. Karl Absolon's great work on prehistoric sites in Moravia.



MLLE. LALLY VAGLIANO. Winner of the Girls' Open Golf Championship, promoted by "The Bystander." Beat Miss Peggy Edwards in the final at Stoke Poges by 5 and 4. The second French girl to win the English title. The first (in 1924) was Mlle. Thion de la Chaume, now Mme. René Lacoste.



H.H. THE AGA KHAN. Unanimously elected, at Geneva on September 13, President of the League of Nations Assembly. Chief Delegate for India to the League for the past five years. In his Presidential address he pleaded for "the peaceful removal of all causes of war."



MR. IVOR NICHOLSON, C.B.E. Died September 9, aged forty-six. Chairman of the publishing firm of Ivor Nicholson and Watson, founded in 1931. During the war, head of the Pictorial Propaganda Branch, Department of Information. Afterwards at the Department of Overseas Trade. Later a member of the staff of Messrs. Cassell.

HAVOC AT HONG KONG FROM THE FIERCEST TYPHOON ON RECORD THERE.

HONG KONG was visited on the night of September 1-2 by a typhoon which the Observatory described as the fiercest ever experienced there. The velocity of the wind (as recorded unofficially) reached 160 m.p.h. A large number of people were killed, and on September 7 it was stated that so far more than 400 bodies had been found. The following account comes from a correspondent on the spot: "When the typhoon hit Hong Kong, this metropolis of over a million people felt that Shanghai was being enacted all over again. The morning after this tirade of Nature, the main part of the city, as our pictures show, resembled a place which had been the subject of the most assiduous attention of a riotous mob. Giant merchant ships which but a few hours previously had been placid and majestic in midstream were lolling crazily on the rocky edges of islands or piled-up on the Praya, almost



OBTRUDING ITS STERN RIGHT INTO THE CENTRAL DISTRICT AT HONG KONG: THE S.S. "AN LEE" AGROUND AT THE PRAYA.



ONE OF MANY SHIPS BLOWN ASHORE BY THE TYPHOON: THE S.S. "ENG LEE" AGROUND AT THE KOWLOON FOOTBALL FIELD, KOWLOON

obtruding themselves into the houses of the people. Yet—and this is the point which should be driven home—within a couple of hours of the abating of the gale, all normal services were being conducted as though nothing had happened. In this connection the philosophic outlook of the masses contributed in no small measure to the general congeniality which pervaded this mighty centre of commerce. Shop-fronts were hurriedly barricaded; fire-engines were feverishly active in pumping-out water from establishments which had never previously known what it was to have a few inches of water on their almost sacrosanct floors; rickshaw coolies even desisted from touting for fares in order to join in the mad scramble for wreckage; big men of business looked on and shrugged their shoulders: wage-earners laughed and went to their tasks of reclamation with a will. The vast city was as one in sentiment. This observation epitomises the position: 'It reminds me of home'—and the commentator was a



AFTER A GALE SAID TO HAVE REACHED 160 M.P.H.: WRECKAGE IN THE CENTRAL MARKET, HONG KONG.

refugee from Shanghai. It was undoubtedly the most terrifying experience Hong Kong had experienced in many years. When the final signal was hoisted shortly before two in the morning of September 2, few people took much notice, but when, immediately after the final signal had been hoisted, the maroons boomed forth their ominous message of warning, people bestirred themselves to great purpose, and made ready to withstand a gale which even the Observatory instruments were not capable of recording, so great was the velocity of the wind. Looking at the harbour when the signal had been given, one was amazed at the activity of the shipping. Some time previously the sampans and junks had made their way to the typhoon shelters in Causeway Bay and Yaumati. Some of them seemed to fly, the speed at which they went before the wind was so truly amazing. Meanwhile, one observed the big ships getting up steam, though some elected to remain in dignified quietude



A JAPANESE LINER THAT WAS BLOWN THROUGH THE EASTERN ENTRANCE OF THE HARBOUR AT HONG KONG: THE "ASAMA MARU" AGROUND AT JUNK BAY.

beside the great wharves at Kowloon. Then suddenly the typhoon burst upon Hong Kong, and the entire place, city and harbour, was simply a hive of activity. Ships usually cumbersome seemed to swing with the rapidity of roulette wheels; usually slow-moving people in the lounges of the hotels became active to the point of even being enthusiastic; the thousands of homeless which Hong Kong always has, but whose number has been increased by the great influx of refugees, rushed to shelter—in tenements already grossly overcrowded; the ferry service plying between Hong Kong and Kowloon ceased to function; electricity failed—in a word,



CLEARING THE DÉBRIS OF A BAMBOO STRUCTURE BLOWN DOWN: A CURIOUS TYPHOON EFFECT IN A HONG KONG STREET.

the Colony stopped. Throughout that awful night the populace kept awake—hoping, wondering, fearing. Came dawn, and the torrential rain continued, though the gale had subsided somewhat. Thousands on the Kowloon side made their difficult ways to the ferry, only to realise when they had got there that the tempest was such that no private ferry-man would endanger his life in taking them across to Hong Kong, and the company operating the ferries was not inclined to risk a major disaster by running a service which might run thousands to a watery grave. Yet those who were 'game' were able to make the crossing in time to be in their offices as usual, and the seamanship of the officials in charge of those ferries is deserving of the highest praise. The slightest error of judgment might have meant a major catastrophe. None occurred. Along the waterfront on both sides there was afforded a spectacle as unusual as it was tragic. Ships were lolling at crazy angles on rocks in the harbour, whilst others had been propelled to berths which were as unusual as they were destructive. One ship actually obtruded its stern right into the Central



ANOTHER LARGE SHIP BLOWN ASHORE BY THE TYPHOON: THE BANK LINER S.S. "TYMERIC" AGROUND AT NORTH POINT, HONG KONG.

District by having been thrown up on to the Praya. Thousands of Chinese congregated around this ship, seeing things they had never seen before—a ship ashore is certainly an unusual sight. Out at Repulse Bay—that world-famous playing centre, ideally situated on the seafront—bathing-boxes, called 'matsheds,' had been scattered in their hundreds by the typhoon, whilst rafts held by two-ton concrete anchors had been hurtled on to dry land, and a big pleasure ship called the 'Lido Lady' bore the appearance of a naughty Ark which had been toying with the boy Bacchus, as it lay lop-sided high and dry on the beach. Away out on the horizon was a lone junk, dismasted. Post-offices were converted into mortuaries, and at police stations as well as improvised mortuaries thousands congregated to obtain news of relatives. Yet throughout was an amazing spirit of geniality manifested by the people. There was no riot or panic, and Hong Kong now carries on as usual."

THE CORONATION-YEAR BRAEMAR GATHERING: THEIR MAJESTIES PRESENT.



ON THEIR WAY TO THE BRAEMAR ROYAL HIGHLAND GATHERING: THEIR MAJESTIES THE KING AND QUEEN, ACCOMPANIED BY THEIR ROYAL HIGHNESSES THE PRINCESSES ELIZABETH AND MARGARET, GREETED BY VILLAGERS AND VISITORS.



ON THEIR ARRIVAL FOR THE GATHERING: THE KING AND QUEEN WITH PRINCESS MARGARET; AND THE DUKE AND DUCHESS OF GLOUCESTER WITH PRINCE AND PRINCESS ARTHUR OF CONNAUGHT.



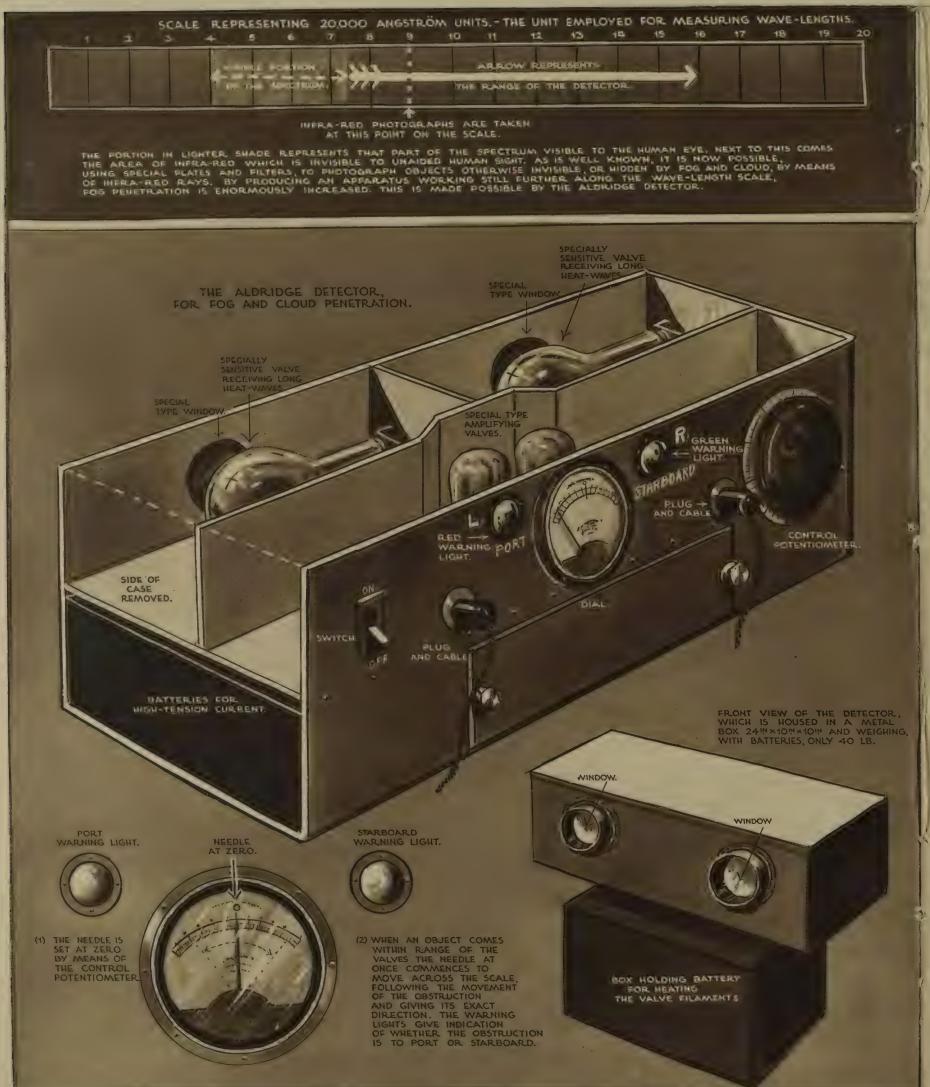
WITNESSED BY THE KING AND QUEEN AND THE ROYAL PARTY, WHO WERE GIVEN "A HUNDRED THOUSAND WELCOMES": THE CROWDED SCENE OF THE BRAEMAR ROYAL HIGHLAND GATHERING, WHICH ATTRACTED BETWEEN TWENTY-FIVE AND THIRTY THOUSAND PEOPLE.

The Coronation-Year Braemar Royal Highland Gathering was of particular interest, in that the event was not held in 1936 owing to the death of King George V. It had been understood that the picturesque and traditional march-past of the clansmen would not take place, but that there would be a march of massed pipers instead. Actually, although the Balmoral Highlanders have been disbanded, the Farquharson and the Duff clansmen marched past, the former, under Mr. G. D. Menzies, carrying broadswords; the latter, under Mr. J. B. Hosie, armed with pikes. Needless to say, their Majesties the King and Queen and the Princesses Elizabeth and Margaret

received the loyalest and heartiest of welcomes. Following their open carriage was a car in which were the Duke and Duchess of Gloucester. Prince and Princess Arthur of Connaught were also of the royal party, who made a stay of over an hour. As has long been customary, the heather-decked Royal Pavilion was used. The King wore a kilt of Balmoral tartan. The crowd was the largest within living memory, numbering between twenty-five and thirty thousand: indeed, by eleven o'clock the crush was so great that the entry of further vehicles had to be forbidden and emergency parks found in and about the village.

ELIMINATING CRASHES DUE TO MAN'S INABILITY TO SEE THROUGH FOG AND CLOUD: THE REMARKABLE ALDRIDGE DETECTOR.

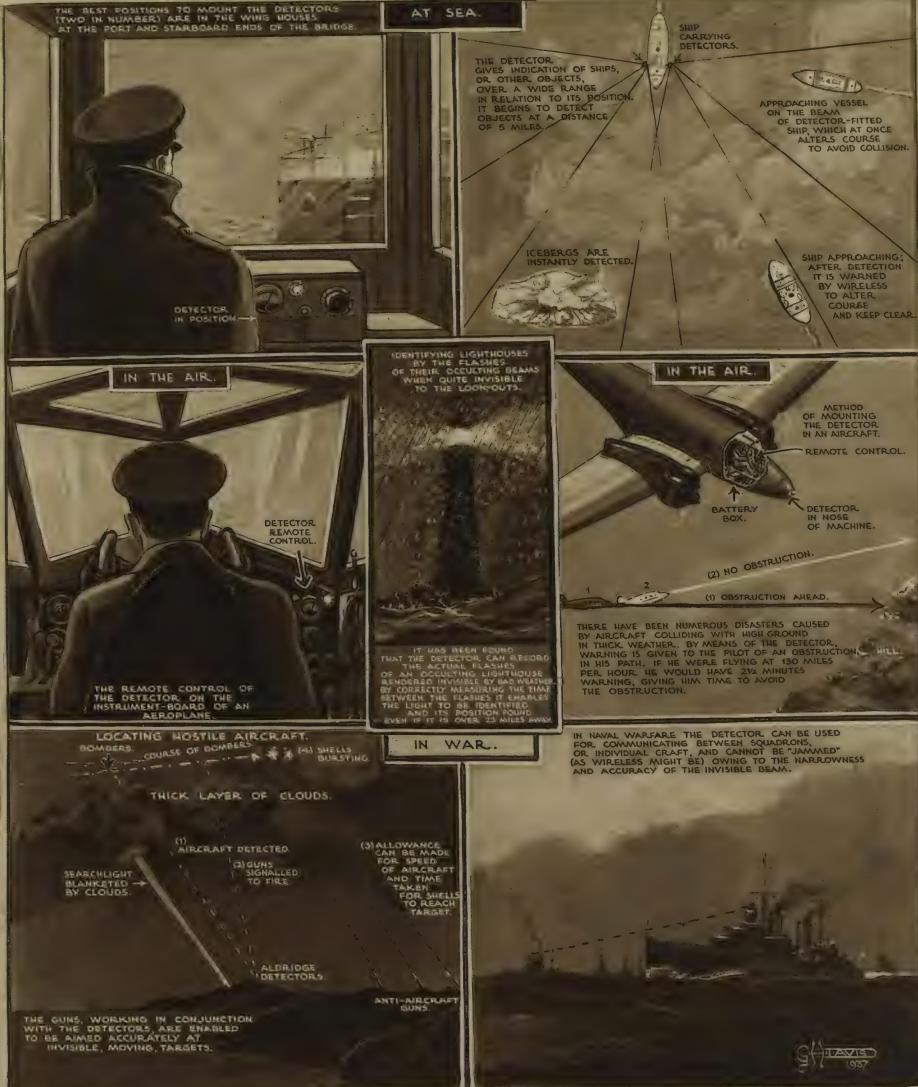
DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM DETAILS FURNISHED BY THE INVENTOR, MR. F. D. ALDRIDGE



THE ALDRIDGE DETECTOR, WHICH PICKS UP OBJECTS HIDDEN BY FOG AND CLOUD BY MEANS OF "LONG HEAT-WAVES": A DRAWING SHOWING THE PRINCIPLES ON WHICH IT WORKS, AND HOW IT MAY BE USED FOR PREVENTING ACCIDENTS AT SEA AND IN THE AIR DURING BAD WEATHER; AND FOR DETECTING INVISIBLE AERIAL RAIDERS.

Many tragedies both at sea and in the air have been caused by man's inability to see through fog: witness, it must be presumed, the low-visibility crash in which Canon B. H. Streeter, Provost of Queen's College, Oxford, and his wife were killed. The inventor, Mr. F. D. Aldridge, has been perfecting an invention which overcomes this disability. This is the Aldridge Detector. The principle on which it works may be briefly explained as follows. Objects are made visible to our eyes by light-waves within a certain narrow band of wave-lengths. These light-waves cannot penetrate fog or

cloud. Next to them, in the wave-length scale, are the infra-red rays. By using special photographic plates with an appropriate filter, objects can be photographed by means of the infra-red rays which they reflect. These infra-red rays are capable of passing through a misty atmosphere to a far greater extent than the light of the visible spectrum. Our readers will be familiar with infra-red photographs, showing objects situated at a great distance, which would be invisible to the human eye even with the most powerful telescope. Below the infra-red waves in the wave-length scale are certain



waves which are radiated by objects independently of solar illumination. Every solid object with a temperature above absolute zero (which, of course, is never approached in natural terrestrial conditions) radiates these long waves which are, in effect, heat-waves of a type. Though an object be extremely cold by our standards, yet it nevertheless radiates these subtle heat-waves. Icebergs, for instance, if it has been found, radiate them in abundance. It is these heat-waves which the Aldridge Detector picks up. They have a far greater power of penetrating fog than even the infra-red rays made use of

NEWS ITEMS OF INTEREST AT HOME AND ABROAD RECORDED BY CAMERA.



OF INTEREST IN VIEW OF THE LARGE-SCALE REPLACEMENT OF TRAMS BY TROLLEY-BUSES: TRAIN'S STREET RAILWAY—NOTTING HILL TO MARBLE ARCH—IN 1861.

A recent article in "The Times" pointed out that the recent large-scale replacement of trams by trolley-buses makes the early history of the former vehicle of special interest to-day. Our illustration is reproduced from "The Illustrated London News" of 1861 and shows one of the earliest lines laid down by Train in London. Known as the Bayswater line, it ran from Notting Hill to the Marble Arch; but, as the scheme did not receive Parliamentary sanction, it was removed, and tramways did not reappear until 1870.

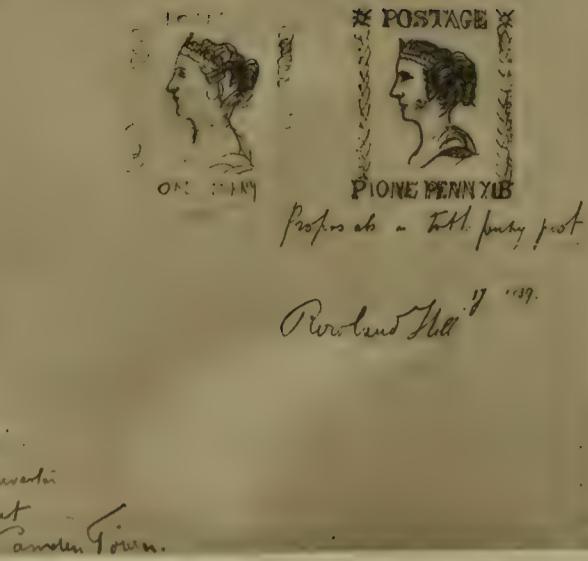


THE TWO BOMB EXPLOSIONS IN PARIS: THE WRECKED HEADQUARTERS OF THE FEDERATION OF FRENCH INDUSTRY.

During the evening of September 11, two bombs, which had been delivered earlier as parcels, exploded on the premises of the Federation of French Industry, in the Rue de Presbourg, Paris, and at the headquarters of the French Ironmasters a short distance away, in the Rue Boissière. Two patrolling policemen were buried in the wreckage of the first building and died shortly afterwards. The explosion at the Federation of French Industries completely destroyed one wing of the three-storey building in a manner which proved that an exceptionally powerful explosive had been used. The French Ironmasters building escaped more lightly, in that the shell was only cracked in several places; but the interior was wrecked on three floors.



WITH A PILE OF DÉBRIS, AND SHATTERED WINDOWS: THE FRENCH IRONMASTERS BUILDING AFTER THE EXPLOSION.



DESIGNS THAT RESULTED IN THE "PENNY BLACK" OF 1840: BENJAMIN CHEVERTON'S SKETCHES FOR THE FIRST ADHESIVE POSTAGE STAMP, 1839. To-day (September 18) rough sketches for the first adhesive postage stamp, together with voluminous papers containing Benjamin Cheverton's plan for the penny postage, will be sold at a postal history auction in London. The rough designs, comprising the Queen's head with a border bearing the words "Postage One Penny," needed but little alteration to become the famous Penny Black of 1840. The drawings bear the signature of Sir Rowland Hill.



THE BOMBING OF THE "PRESIDENT HOOVER": A FIRST CLASS CABIN WRECKED BY A DIRECT HIT.

The "President Hoover" was attacked by Chinese aeroplanes, which mistook her for a Japanese transport, on August 30, while lying twenty miles off Woosung, where she was due to call. One bomb hit a funnel, while a second struck the deck on the port side, making a hole some twenty feet deep and four feet in diameter. Six members of the crew were injured and one was killed. Later, the liner proceeded to Kobe.



RACING CHEETAHS AT THE HARRINGAY DOG TRACK: ANIMALS WHICH CAN GIVE GREYHOUNDS A FORTY-YARD START IN A QUARTER-MILE RACE.

Early this year Mr. K. C. Gandar Dower brought eight cheetahs to England for racing purposes. Although they have not yet competed in public, it has been found that they can give a racing greyhound a start of forty yards in a quarter-mile race and can do laps at 42 m.p.h. Their staying powers over a long distance are disappointing, however, and the dogs would do better under those conditions. The cheetahs have proved to be very docile and remarkably intelligent.



SHOWING AN OCCUPANT OF THE AEROPLANE CATAPOULTED INTO THE AIR BEFORE THE CRASH: A DISASTER DURING THE KING'S CUP AIR RACE.

During a phase of the competition for the King's Cup on September 10 the machine raced by Wing-Commander P. C. Sherren and Wing-Commander E. G. Hilton passed low over the Castle Hill at Scarborough, in order that it could be identified, according to the rules. The aeroplane was suddenly flung 50 ft. upward and one of the occupants was catapulted through the air over the cliff. The machine then crashed to the ground, killing the other occupant.

THE NEW "RALLY OF WORK" AT NUERMBERG:
THE SPECTACULAR NATIONAL-SOCIALIST CONGRESS.



ONE OF THE MOST SPECTACULAR EVENTS OF THE NAZI PARTY RALLY: "SOLDIERS OF THE SPADE" (REICH LABOUR SERVICE) MARCHING PAST THE FÜHRER.



LIGHT TANKS AND INFANTRY ROUTING A "RED" FORCE: AN INCIDENT DURING THE DISPLAY BY THE ARMED FORCES AT THE NUERMBERG CONGRESS.



SHOWING, ABOVE THE ENTRANCE, A BOLSHEVIST "SKELETON" SOLDIER STRIDING ACROSS THE WORLD: THE OPENING OF THE ANTI-BOLSHEVIST EXHIBITION.

The National-Socialist Congress at Nuremberg, held this year under the title of "Rally of Work," was opened on September 7 by Herr Hess, in the presence of Herr Hitler and leading members of the Party and of the armed forces, and of members of the Diplomatic Corps. According to precedent, the Führer's speech to the Party, in which he touched on the question of colonies, was read by the Premier of Bavaria. On the following day, Herr Hitler reviewed some 40,000 members of the compulsory Reich Labour Service, his "soldiers of the spade,"



FLUTED COLUMNS OF LIGHT AGAINST THE SKY AND REFLECTED IN WATER: A SEARCH-LIGHT DISPLAY DURING THE RALLY OF 110,000 "POLITICAL LEADERS."

whose annual parade provides one of the most striking demonstrations of the Party Rally as they march past in military formation with their burnished spades at the "slope." This year an innovation was the presence of a small detachment of the Women's Labour Service. The final day was devoted to a display by the armed forces, represented by some 15,000 men, during which 400 aeroplanes flew past Herr Hitler. A mimic action between "Blue" and "Red" forces ended in victory for the former, who were assisted by light tanks.

The World of the Kinema.

By MICHAEL ORME.

TWO SEA-PIECES.

EVERY critic worth his salt has definite opinions as to the standards which the work whose merits he is called upon to judge should attain. Without them he would be a poor guide for those members of the public who honour him with their attention. Though the majority of those standards are universal and irrefutable, there remains a margin of personal predilection which the critic, being but human, cannot entirely eliminate, and it is within that margin that the discrepancies of critical estimation are born. To that personal note which creeps in willy-nilly is due the flattering, if slightly onerous, but



"SOULS AT SEA," AT THE PLAZA: A FINE SHOT OF THE EMIGRANT SHIP "WILLIAM BROWN," IN WHICH THE HERO OF THE STORY, "NUGGIN" TAYLOR (GARY COOPER), IS SAILING WHEN SHE COMES TO GRIEF.

"Souls at Sea" is based on the story of a celebrated nineteenth-century trial. The "William Brown" catches fire and eventually sinks. The boats are overcrowded, and Taylor decides that some passengers must be sacrificed in order that others may be saved. On reaching America, he is tried for murder, but a verdict of manslaughter is brought in. At the time of the wreck Taylor was acting as an anti-slave agent in British pay, and the contest between him and the villainous minions of the slave-trade is another theme fraught with thrilling passages. The film is a Paramount Picture.

at any rate highly encouraging, confidence of some and the hearty disagreement of other readers. Thus, if you do not share with me an ineradicable love of the sea, it is possible that the two pictures, one American and one English, which I had the good fortune to encounter immediately after my return to town, will not arouse in you an enthusiasm equal to mine. For I confess, in the matter of sea-pieces—whether they be created by Nature or the film-director—I am open to the reproach of prejudice. Any picture that succeeds in capturing in the meshes of its fabric the tang of the waves and the wind, the beauty of tall ships with all sails set, and the song of the surf, must fail very lamentably in its dramatic values to break the spell it casts over my willing spirit.

The "sea-spell" had its chance to work in both of the otherwise wholly dissimilar films with which I am here concerned; but in the case of Paramount's long-heralded production, "Souls at Sea," presented at the Plaza, no private preference need be advanced in apology for enthusiasm. For here is a big, spectacular picture, designed for popular consumption, manned by a couple of popular stars on a lavish scale, with "all the resources of the studio" brought into play. It had every reason that money, director, and actors could supply for being a sensational picture: it turns out to be a superlatively fine one. It tells a good yarn of the sea; it is adventurous, romantic, magnificently staged and perfectly cast. But over and above these qualities it reaches a distinction somewhat rare in pictures of its kind—a distinction that it owes to the excellence of the writing, the firmness of its direction, and the flawless work of Mr. Gary Cooper in the leading part.

The story is based on an actual incident, culled from old records of maritime history. In 1841, the *William Brown* foundered in mid-Atlantic, and the score or so of survivors owed their lives to the determination of the first mate, who sacrificed some of the occupants of the overcrowded and jeopardised longboat in order to save the rest. He was brought to trial for murder in Philadelphia. This trial, with Mr. Gary Cooper, arraigned and condemned, yet obstinately refusing to defend himself against a charge of mass-murder on the high seas, opens the picture. At the eleventh hour, an emissary of the British Government—admirably played by Mr. George Zucco—comes to the aid of the enigmatic young seaman,

He claims the ear of the court with a story which we, more fortunate than judge and jury, are permitted to follow visually step by step until the climax is reached in the overwhelming disaster of the *William Brown*, a scene of dreadful disorder, panic and heroism brought to the screen with the acme of realism.

This prolonged "flash-back" reveals the true nature of the accused, who silently accepted the stigma of a slave-trader. He has fought a lone fight for his dream of freedom, attacking the traffic in human cargo from the inside, at first unofficially, but eventually under secret orders from the British Government. Mr. Henry Hathaway,

who directed "Bengal Lancer," builds up the action in an atmosphere of gathering suspense strengthened by the mystery of the hero's activities as mate on board a slave-ship, which he deliberately steers into the hands of a British patrol. His apparent motives and his simple philosophy are so obviously at variance, that the solution of the riddle becomes as important as the vigorous presentation of adventure at sea. Mr. Gary Cooper's study

Miss Frances Dee and Miss Olympne Bradna are a charming excuse for sentimental interludes on board the ill-fated *William Brown*.

Of wholly different calibre is the English picture shown at the New Gallery, and entitled "The Edge of the World." It is spectacular only in the sense that Nature is spectacular when she carves a rugged coastline into the fortresses and craggy battlements of towering cliffs and whips the encircling waters into a foaming frenzy of attack. It is, furthermore, a sea-piece not because its drama is mainly enacted on the sea, but because the voice of the waves, the cry of the wheeling gulls, the salt wind and the high-flung spray invade it at every turn. The sea is at once the benefactor and the menace of the protagonists of its story. "The Edge of the World" belongs to the category of "Man of Aran" and "The Turn of the Tide." The struggles of a small and dwindling community on one of the Outer Isles of Scotland, their loves, their feuds, the occupations of their daily lives, and their final defeat, form the subject matter of a beautiful little film which Mr. Michael Powell wrote and directed, spending ten months on Foula to make it with an excellent company of professional players, and "all the people of the Island."

The prelude to the story is the arrival of a small yacht in the silent harbour of "Hirta," whose cliffs, rising sheer and forbidding out of the Atlantic, guard the secret of deserted crofts and stricken fields. The yachting party lands and explores, despite the reluctance of their young pilot. A few sheep, a ewe and her lamb desperately seeking escape from a swooping eagle, are startled by the calls



THE TERRIBLE PLIGHT OF THE PASSENGERS IN THE "WILLIAM BROWN," WHICH IS ON FIRE AND SINKING: A REALISTIC AND FORCEFUL SHOT FROM "SOULS AT SEA."



TAYLOR (GARY COOPER), HERO OF "SOULS AT SEA," IS TRACKED BY THE SLAVE-TRADERS: TARRYTON (HENRY WILCONON; LEFT), IN LEAGUE WITH THE SLAVE-SYNDICATE, TRIES TO FORCE TAYLOR TO SURRENDER EVIDENCE IN HIS POSSESSION ON BOARD THE "WILLIAM BROWN."

but loyal "buddy," Mr. George Raft, is beautifully done.

His unerring and instinctive sense of the screen gives meaning to his slightest gesture. His reticence and quiet strength lend a significance to his whole performance that lifts it into dominance without any apparent effort, and without any lapse from complete veracity. Mr. George Raft's more impudent humour stands in excellent contrast to the man whose finer fibre he dimly apprehends, whilst

of the visitors, but neither man, woman nor child answers to their hail. On the cliff-edge stands a rough slab of stone, and its curt inscription, "Peter Manson—Gone Over," brings the ghosts of the past back to the pilot, Hirta-born and bred. He recalls events that led up to the evacuation of the island, and the death of stern old Peter. As he tells his tale his memories take shape and substance. The church-bell rings to summon the crofters, there is laughter, courtship, and toil again in the fields, on the peat moors, and on the sweeping uplands. The burning question of the competition of trawlers from mainland ports that draw the youngsters away from Hirta to more lucrative work, sharpens the rivalry between two young men, and colours the whole drama of elemental passions, a failing industry, a people torn up by the roots through dire necessity.

Mr. Powell brings several old tricks of the screen to his aid in working up the suspense of his major incidents. That they serve his purpose well, that he keeps the interest taut in situations flavoured with melodramatic spice is his justification. The fabric of fact and fiction is not only closely interwoven, but always in harmony with the character of the natural settings, with the menacing cliffs, the hard, reluctant soil, the incalculable sea. The spirit of this pictorially enchanting piece has been caught by the whole company, and especially by Mr. John Laurie and Mr. Finlay Currie the one dour and defiant of innovation, the other more amenable to change, by Mr. Eric Berry and Mr. Niall MacGinnis, as the rivals in love and work, and by Miss Belle Chrystall. Desolate Hirta has no room for sophistication and the simplicities of its history are expressed in simple terms.

THE LONDON SALON OF PHOTOGRAPHY: PICTURE-MAKING WITH THE CAMERA.

FROM THE ORIGINAL IN THE INTERNATIONAL EXHIBITION OF THE LONDON SALON OF PHOTOGRAPHY, 1937. (COPYRIGHT RESERVED.)



"HARMONY": By JOHN H. AHERN.

The London Salon of Photography is now holding its 28th International Exhibition of Pictorial Camera Work in the galleries of the Royal Society of Painters in Water-Colours, 5a, Pall Mall East; and a very excellent show it is, drawing attention not only to the artistry of the photographer, but to the strides he has made in technique during the last year or two. The 1937 entries constituted a record. Over

four thousand prints were submitted; and nearly four hundred of these were chosen for hanging. Every up-to-date printing process is in evidence, with examples of colour photography, proof of the skill of the modern photographer and witness to the care of the Selection Committee of members of the L.S.P., from home and abroad, who meet yearly to decide upon the pictures to be seen at the exhibition.

DESIGN IN NATURE: A PATTERN AT THE LONDON SALON OF PHOTOGRAPHY.

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"PATTERN": BY MORGAN HEISKELL.

DESIGN IN NATURE: A PATTERN AT THE LONDON SALON OF PHOTOGRAPHY.

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"PLAYING CARP": BY MUNEMITSU KUSUDA.

WAR FORCES USED BY GOOD PRINCES ONLY FOR DEFENCE.

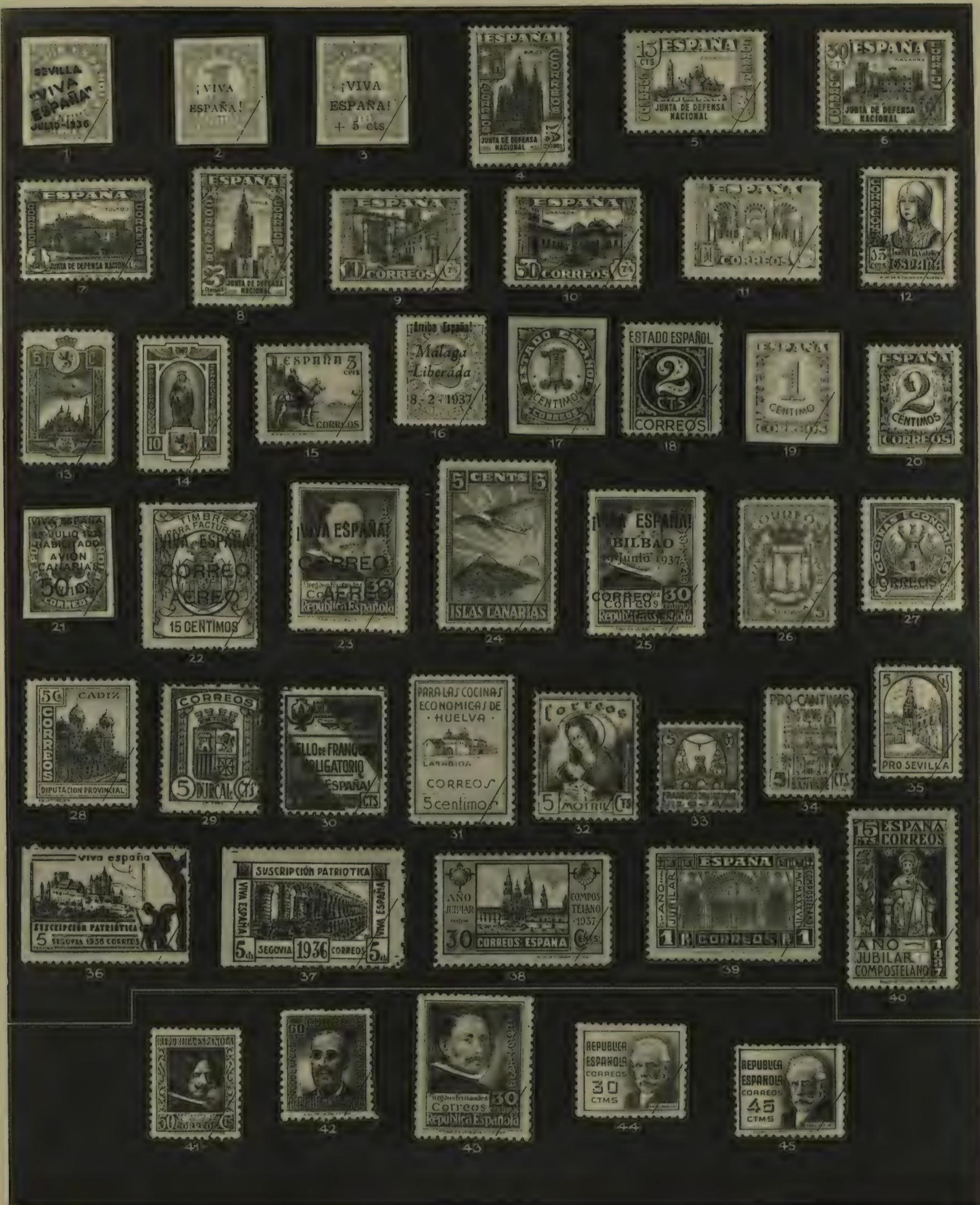
FROM THE ORIGINAL IN THE INTERNATIONAL EXHIBITION OF THE LONDON SALON OF PHOTOGRAPHY, 1937. (COPYRIGHT RESERVED.)



"LINE AHEAD": BY F. J. MORTIMER.

SPANISH CIVIL WAR STAMPS: ISSUES BY FRANCO AND THE GOVERNMENT.

REPRODUCTIONS BY COURTESY OF MESSRS. WHITFIELD KING, IPSWICH.



FRANCO ISSUES: 1. First hand-stamped issue. 2. Second issue. 3. Charity. 4, 5, 6, 7, 8. National Defence Congress. 9, 10, 11. Pictorial issues. 12. Queen Isobel the Catholic. 13, 14. Aviation Fund. 15. "Le Cid." 16. Liberation of Malaga. 17, 18. New inscription. 19, 20. New designs. 21. Air Mail (Canary Islands). 22. Air Mail (over-printed on fiscal). 23. Air Mail (over-printed on ordinary). 24. Air Mail (Canary Islands). 25. Air Mail (Capture of Bilbao). 26. War Tax Issue (Alcala La Real). 27. War Tax Issue (Ayamonte). 28. War Tax Issue (Cadiz). 29. War Tax Issue (Durcal). 30. War Tax Issue (Granada). 31. War Tax Issue (Huelva). 32. War Tax Issue (Motril). 33. War Tax Issue (Loja). 34. War Tax Issue (Santa Fé). 35. War Tax Issue (Sevilla). 36, 37. War Tax Issues (Segovia). 38, 39, 40. The anniversary of the outbreak of war. GOVERNMENT ISSUES: 41. Velasquez. 42. F. Salvochea. 43. Third Centenary of the death of G. Fernandez. 44, 45. Pablo Iglesias.

On this page we give reproductions of forty stamps issued by General Franco since the outbreak of the Civil War in Spain and five issued by the Spanish Government during the same period. The numerous Franco issues were made necessary by the shortage of postage stamps in territory taken by the Nationalists; and it should be noted that all kinds of tax and revenue stamps have been used for postal purposes, many of them overprinted with the word *Correo*, i.e., postage.

For reasons of space, we omit the Franco 2 pesetas orange-brown stamp commemorating the first anniversary of the outbreak of hostilities in July 1936. This was printed one on a sheet, and shows the Alcazar at Toledo before its destruction. It was sold at double its face value, half of the price going to a charitable fund. As Messrs. Whitfield King say in their new Catalogue, "the stamps issued by General Franco and his forces are interesting, and have to be reckoned with."

THE WORLD OF SCIENCE.

SPLENDOUR IN GAME-BIRDS: A MYSTERY OF COLORATION.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

ONE may ask, but ask in vain, why is it that the splendour of colour and ornament find their highest expression in the cold-blooded fishes and the hot-blooded birds? This does not mean that no other vertebrates are resplendently coloured, but they are relatively rare.

In this essay I must confine myself to the "game-birds," leaving such living jewels as the humming-birds, sun-birds, and birds of paradise, and many more, for another occasion. But before I embark on my main theme I want to draw attention to an

form of lanceolate "huckles," but are rounded in form. One wonders why! Here green is the dominant note of the coloration. Of the four species of jungle-fowl, it is interesting to note a marked difference in the hens, for in Sonnerat's jungle-fowl the hen has a white breast, barred and fringed with black, while in the Javan species she has a buff breast. Sonnerat's jungle-fowl, again, in the male has dilated shafts to the neck-huckles, and wax-like tips or spangles, and therein it stands in very sharp contrast with the Javan species, which, as is seen in Fig. 2, has truncated neck-feathers, "huckles" not being developed.

I cannot discover whether these three species share with the Indian red jungle-fowl an abbreviated "eclipse plumage." Herein, between June and September, the long neck-huckles and long tail-plumes are replaced by short, black, truncated feathers. This is the last remaining trace of an ancestral, non-breeding dress, such as is found completely

head is surmounted by a golden crest of hair-like feathers, while round the neck is an erectile cape, or frill, of orange plumes barred with black. The back is of a dark green and purple, the rump golden, while the scapulars and breast are of vivid scarlet. Finally, it bears a long and handsomely marked tail. Now, it is a matter of importance to note that the bird gives us reason to believe that he is not only conscious of these splendours, but that he also takes care to show them to the very best advantage when displaying before his mate, for he turns sideways towards her, and swings the golden cape round so that she sees both sides of it! Compare this display with that of the peacock or the "peacock-pheasant" (*Polyplectron*), which stands in front of his prospective mate presenting to her a great shield studded with "eyes."

The Amherst pheasant (Fig. 1) has a beauty of more restrained magnificence. His crown is of a blood-red, his "cape" white, with blue-black bars, the back, throat, and chest dark metallic-green, the breast white, while the very long tail is barred with black and white, relieved by scarlet and orange-coloured tips to the coverts. His mode of display is like that of his rival, the golden pheasant.

And now let us turn to the peacock (Fig. 3). There is no need to describe the nature of his display, for no bird has ever been more frequently presented to us during these ecstatic moments. But what is by no means so well known is that the great and gorgeous fan with a hundred "eyes" is not,



1. A BIRD OF EXTRAORDINARY BEAUTY, WHICH IN DISPLAY TURNS SIDEWAYS TOWARDS HIS MATE: THE AMHERST PHEASANT.

The Amherst pheasant, with the golden pheasant, is one of the most vividly coloured of all the game birds. In display their gorgeous vestments are presented so that they are seen by the female in side view, and not from the front, as in the peacock.

aspect of this coloration which seems never to be realised by those who are enraptured by the magnificence, say, of the Argus pheasant or the peacock. Those wonderful "eyes" in the wings of the Argus pheasant, or the exquisite beauty of its flight feathers, are not formed of washes of colour on a uniform surface, as in a picture, but are made of a complex of microscopic spots of pigment, ranged along a series of those microscopic rods which we call the "bars and barbules" of the feather. The structure of a feather is broadly this: along the central shaft are ranged a series of strap-shaped laminae, held together to form what we call the "vane," or "web," of the feather by a series of hooklets. Now the bars, or spots, or finely-graded tints are made by spots of pigment, ranged at intervals along each barb and barbule, so that when seen with the naked eye they form the "pattern" of the feather. But what regulates these amazingly orderly sequences and co-ordination of deposition? All colours, however, are not formed of pigment of the colour seen in the feather. Blue, for example, is never formed in feathers as a pigment, though, curiously enough, it often colours the eggs.

But an analysis of the colour-producing substances in feathers is beside my main theme, which concerns the splendour of the game-birds. This matter of coloration is always confined to the males, and is commonly associated with an excessive development in the length of the feathers and peculiarities in their shape, as well as in the development of fleshy combs and wattles.

Let me take first the Javan jungle-fowl (Fig. 2), which differs, in one or two striking particulars, from the typical jungle-fowl, the ancestor of our domesticated poultry. In the first place, it will be noted, the comb, though large, is not serrated, while the paired, fleshy lobes or wattles of the throat are here represented only by a single lobe, coloured red and yellow and blue-green. Furthermore, it will be seen that the feathers of the neck do not take the

developed in the mallard and many of the plover tribe. We find relics of a similar change in the black grouse, wherein, during July and August, occurs a plumage closely resembling that of the female, or "grey-hen." All the



2. THE JAVAN JUNGLE-FOWL: A BIRD DIFFERING IN SEVERAL RESPECTS FROM THE INDIAN SPECIES, THE ANCESTOR OF OUR FARMYARD POULTRY.

The Javan jungle-fowl differs conspicuously from the Indian jungle-fowl, from which our domesticated poultry are derived, in having no serrations along the top of the comb. Moreover, the face-wattle is not paired, as in the Indian species, and the neck feathers do not form lanceolate "huckles."



3. THE PEACOCK'S MAGNIFICENT "TRAIN": A FEATURE THAT IS NOT TO BE CONFUSED WITH THE SUPPORTING TAIL.

The wonderful "train" of the peacock is formed by enormously lengthened and exquisitely coloured upper tail-coverts. The true tail is formed of stiff feathers and spread behind the "train" in order to give it support.

other game-birds retain their magnificence throughout life.

When one is considering these "splendours" in different members of this tribe of gallinaceous birds, it seems impossible to speak of any one species as "heading the list." Take, for example, the extraordinary beauty of the Amherst and golden pheasants. The latter presents a veritable riot of colour. The

as it is commonly supposed to be, its tail, which is made of stiff, drab-coloured feathers, used to support the "train." This is formed of enormously elongated "tail-coverts," which in other birds are no longer than is sufficient to cover the bases of the tail-quills.

What brought this hypertrophied growth into being? Of one thing we may be sure—that neither the peacock nor the Argus pheasant, wherein both the wing and the tail-feathers are excessively long, could have developed such bewildering magnificence except in haunts where there were no enemies and there was a plentiful supply of food, the year round, on the spot. Finally, no other bird has ever developed wing-quills so exquisitely patterned, and we must, apparently, regard this enriched pigmentation as in some mysterious way associated with the immensely increased vitality which finds expression in the prodigious length of these feathers. There will, I think, be no quarrel with this interpretation.

Go SOUTH *this year*

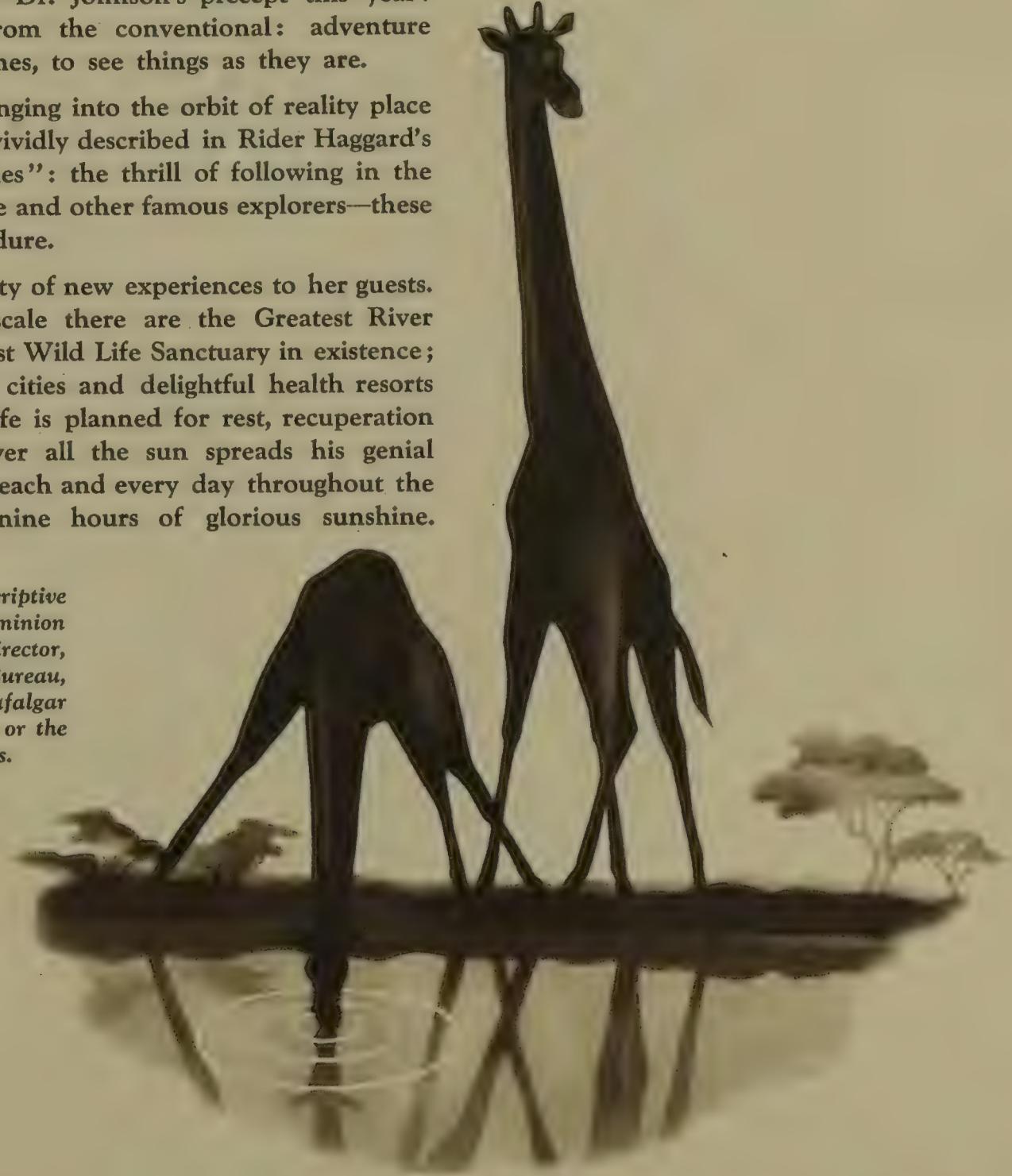
"The use of travelling is to regulate imagination by reality and, instead of thinking how things may be, to see them as they are." —Johnson.

WHY not follow Dr. Johnson's precept this year? Break away from the conventional: adventure forth to visit new scenes, to see things as they are.

The fascination of bringing into the orbit of reality place names and scenes so vividly described in Rider Haggard's "King Solomon's Mines": the thrill of following in the footsteps of Livingstone and other famous explorers—these are memories that endure.

Africa presents a variety of new experiences to her guests. At one end of the scale there are the Greatest River Wonder and the largest Wild Life Sanctuary in existence; at the other, modern cities and delightful health resorts where the tempo of life is planned for rest, recuperation and amusement. Over all the sun spreads his genial influence, brightening each and every day throughout the year with eight or nine hours of glorious sunshine.

Full information and descriptive brochures about this Dominion can be obtained from the Director, Publicity and Travel Bureau, South Africa House, Trafalgar Square, London, W.C.2; or the principal Tourist Agencies.



SOUTH AFRICA

BOOKS OF THE DAY.

If Time brings venges, it also brings the consoling power of oblivion. How many Londoners, walking through the quiet courts of the Temple and grateful for a haven of peace after the adjacent roar and turmoil of Fleet Street, are familiar with the stirring events of many centuries ago associated with the origin of those ancient buildings, or remember the significance of the Temple's name? Many allusions thereto occur in a history of the great fighting Order which originally owned it—"THE KNIGHTS TEMPLARS." Their Rise and Fall. By G. A. Campbell. With two Maps (Duckworth; 15s.). The author, whose previous works include a volume on the Crusades, here retraces to its tragic end one of the most amazing movements of the Middle Ages. His narrative—clear, swift, and dramatic—is not only enthralling in itself, but would form a useful basis for deeper study of a period about which most of us are rather hazy.

For the benefit of that ubiquitous person, the general reader, it may be well to recall the origin of the Order. Having explained that of the rival fraternity of Knights Hospitallers, towards the end of the eleventh century, Mr. Campbell continues: "The success of the Hospital inspired the foundation of the Knights Templars. The pilgrims who reached Jerusalem in need were now cared for at the Hospital, but no organisation existed to serve the Westerners during their long and hazardous journey to the Holy City. . . . Once the Christians reached Asia Minor, bands of Moslems, sometimes small armies, attacked these pilgrims, whom they robbed and murdered, sometimes even within a few miles of Jerusalem. The need of guides and protectors for such travellers was obvious, and nine (some chroniclers say seven) Knights resolved to perform these services. . . . Hugh de Payens, a Knight of Burgundy and the most notable of the first members, is usually regarded as the founder of the Order. In 1118, he and his fellow-Knights were granted a dwelling in Jerusalem near the Dome of the Rock in a property which belonged to the King. The Dome, the former mosque al-Aksa, was one of the most sacred places on earth to Moslems, and by the Christians was believed to be the site of the Temple of Solomon. From their habitation, the Knights were known as 'the poor brothers of the Temple.'"

After Paris the most important centre of the Order was in London. "The first English house of the brethren," we read, "had been opened in Chancery Lane, London, by Hugh de Payens in 1128. This house, the original Temple of London, proved insufficient for the needs of the Order when it grew in wealth and numbers, and the Order therefore acquired a site on the Thames Embankment. Here was built the New Temple; the church, round in form like the Church of the Holy Sepulchre at Jerusalem, was dedicated on February 10th, 1185, by the Patriarch of Jerusalem, Heraclius, when he was on his unsuccessful visit to Henry II, to beseech that King's aid for the Franks. The Temple in London was the residence of the Grand Preceptor of England; the King frequently lived in it; the papal legates usually made it their headquarters while in England; and the ecclesiastics often held their deliberations upon the affairs of the Church in England within its walls." When the Order was suppressed, in the fourteenth century, the Temple became the home of civil lawyers, as it still is to-day.

The position of splendour and power to which the Knights Templars attained, through their military prowess and their financial system, renders all the more dramatic by contrast their sudden downfall, brought about by King Philip IV. of France (Philip the Fair) and Pope Clement V., a Frenchman whose election to the Papal Chair Philip had procured. In 1312, after various trials had been held in Paris and elsewhere, Clement issued a Bull announcing the abolition of the Temple. Among the main charges against the Templars were denial of Christ, idolatry, and certain indecent practices. Confessions were extracted from them by torture, and in France over 120 Knights were burnt at the stake, including the Grand Master. "No documentary evidence whatever," writes Mr. Campbell, "was produced against the Templars at any of the inquiries in France or elsewhere, and no documentary proof against them has ever been found. . . . The testimony on which the Templars were condemned

and the Order was abolished would not satisfy the least exacting of modern juries." Compared with what happened in France, England's action against the Templars was relatively mild. Edward II., though later induced to acquiesce in the proceedings, at first "dismissed the accusations as wildly fantastic."

While the author admits that "the guilt or innocence of the Order of the Temple must for ever remain a mystery," he leaves little doubt as to his own view. Summing-up, he writes: "Contemporary opinion outside France considered the Order as sacrificed by a poltroon Pope to appease a rapacious King, and even in France in the fourteenth century many people were not deceived. Most historians agree in acquitting the Temple of heresy and all the graver charges of the indictment. . . . Had the Temple

London, the effigies of the crusading warriors were crowned with laurels."

I turn now to another example of fallen greatness, not indeed, attended by the same horrors and cruelties, and concerning one individual rather than an institution, but nevertheless charged with the tragedy of mental and spiritual suffering. It might almost be thought that the last word had been said about Napoleon, but the glamour of his memory still has power to stir the minds of men more than a century after his death, and despite the fact that we have lived through a far greater war than we ever waged against him. What the late Lord Rosebery called "The Last Phase" of the Emperor's career is presented anew for the modern reader in a work which has received the well-merited recommendation of the Book Society—namely,

"ST. HELENA." By Octave Aubry. Authorised Translation by Arthur Livingston (Gollancz; 18s.).

Though I cannot pose as an authority on Napoleonic literature, I feel confident that the story of Napoleon's captivity could hardly be better told than it is in this absorbing volume, which combines meticulous scholarship with the human interest characteristic of a novel. The story begins on the field of Waterloo, and ends with the return of Napoleon's body to Paris and its reburial at the Invalides. M. Aubry has himself visited St. Helena and is thus well equipped with "local colour" and atmosphere. I do not remember any book in which Napoleon's personality has been more intimately and attractively portrayed. His character, perhaps, was mellowed by misfortune, and if he did not find life on St. Helena, as the banished Duke found it in the Forest of Arden, "more sweet than that of painted pomp," the reader who learns to know him through this book, especially in his moods of kindness and humour, may be inclined to acknowledge that "sweet are the uses of adversity."

M. Aubry deserves our gratitude for the industry and care with which he has sifted an enormous amount of material and condensed the result into so readable a narrative. The spirit of detachment and impartiality in which he has approached the task is evident from his own explanation of his aim and scope: "The time had come, I 'felt,' to re-raise and re-examine the whole question of St. Helena, both in the large and in detail, studying it with new eyes and with a deep and whole-hearted regard for truth. . . . We have had the French point of view and the British point of view, both with axes to grind and both incomplete. A thorough review of the case, made in an independent spirit, seemed to me both possible and necessary." Manifestly also in his extensive researches M. Aubry has gleaned much that is fresh, and has by collation separated the chaff from the grain. "I have not drawn Napoleon," he writes, "as an ideal figure. I have aimed at resurrecting a man who was great but profoundly complex and variable in the day of his misfortune, frequently harsh, sometimes unjust, but purified and magnified as he drew closer and closer to death."

Sir Hudson Lowe's personal faults and errors of judgment are duly brought out, but not over-emphasised, and all the other people—French and English—who came in contact with Napoleon are clearly characterised. The author is less critical of Lowe than of his employers. "I have tried," he writes, "to establish the state of mind of the English Government of 1815. I have cleared them of the reproach of seeking to bring about Napoleon's death on a

horrible and unhealthy rock. On the other hand, I charge them with other serious and inexcusable shortcomings." Their chief failing, in M. Aubry's opinion, was a lack of magnanimity. In later passages he says: "The men who were then in power in England were too mediocre to understand that in the great hours of history the only policy that is wise, far-sighted, irreproachable, skilful, is a policy of generosity. . . . The English oligarchs of 1815—to make certain of the point one has only to re-read the novels of Disraeli—had neither far-sightedness nor lofty courage. . . . England may well have issued from the terrible struggle bruised, impoverished, bloodless, licking her wounds. But she issued from it mistress of a Europe that obeyed her orders and bowed to her money. She should have sheltered Napoleon and bound him with a tie that nothing could have broken."

(Continued on page 501.)



OF TOPICAL INTEREST NOW THAT "QUEEN VICTORIA" FIGURES ON THE STAGE AND SCREEN: THE PRINCESS VICTORIA DANCING ON THE TERRACE AT TRENTHAM PARK, THEN THE SEAT OF THE DUKE OF SUTHERLAND, NEAR NEWCASTLE-UNDER-LYME.—BY A. E. CHALON, R.A.

This very interesting water-colour of Princess (afterwards Queen) Victoria was painted by Alfred Edward Chalon, a year or two before her accession, and was presented to their Majesties King George V. and Queen Mary, by the Mayor and Corporation of Newcastle-under-Lyme, on the occasion of the Silver Jubilee, at which time it was unrecorded. The artist, who became Court Painter in Water-Colours to Queen Victoria, was born at Geneva in 1781, and died in Kensington on October 3, 1860. He was a pupil at the Royal Academy in 1797. In 1812 he was elected an A.R.A., and in 1816 an R.A.

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survived, it might have had a splendid destiny. A strong papal army might perhaps have protected the spiritual power from many misfortunes, might have become a potent instrument for peace. The organisation of soldier-monks, powerful in every country in Christendom, free from the dictation of the Princes, might have developed into an international police force and saved the world from great tragedies. . . . The Knights Templars represented the highest ideal of the Middle Ages. For two centuries the blood of the brethren was joyfully poured out for what they felt to be the most wonderful of all things—the custody of Jerusalem. The Templars failed to hold the Holy City, and seven centuries were to pass before it was restored to Christian rule. On December 11, 1917, when Allenby's troops marched into Jerusalem, the Knights Templars were not forgotten. In the Temple Church of

This England . . .



From Bury Hill, Sussex

THERE is a peace in Sussex that no "progress" can destroy—it is too deep, too old. Does a new bungalow raise an outcry—there was once an iron-foundry where its garden grows. And how slight the sins of a rural council, to that evil administration which led Cade's desperate peasants to rebel. Does the city invade—what of sacking Norman and raping Dane? These things must come and go—the good in this England stays to ripen. So the power of fifteen horses may sweep you over the hill, but you'll slake your thirst with the same grand ale your trudging forbears did—if you call for Worthington.



A PAGE FOR COLLECTORS.

A BUTCHER'S HOUSE IN HEREFORD.



LOCAL attempts at preserving and popularising the past are not always characterised by knowledge, and sometimes degenerate into surrounding an authentic survival with a horrid "Olde Oake Tearoom" atmosphere, than which no other exhibition of sentimentality can be more degrading. All the more honour, therefore, to the Committee of the City Council of Hereford, which has been responsible for the preservation and furnishing of the house illustrated here. The place was built in 1621, by a prosperous butcher whose name has been lost. Over the porch he set up the arms of the Butchers Company of London (needless to say, without authority), and took care that the building should be made of the best local material and carved in the finest style of the period. There is no space available to show details of the carving on gables and upper storeys; that on the porch must suffice. Note particularly the arms, the grotesque faces, the fine scroll-work, the pattern made by the nails on the door, and the long, carved cords and tassels which hang down on each side of it—decorative details which appear also higher up on the building. The house is now isolated: it was originally built as part of Butcher's Row. It has had a

By FRANK DAVIS.

or two instances, from the superfluity of the Victoria and Albert Museum). The whole thing has been very well done, for all the pieces are authentic without being extraordinarily rare, and no attempt has been made to acquire exceptional works of art which would look well at Hampton Court but out of place in a house of this character.

Here is the kitchen (Fig. 2): iron pot over a log fire behind the firedogs, and an excellent weight-driven jack to turn the spit. The spit rack came from another butcher's house opposite. Above,

You could knock out all the plaster and filling between the timbers, and still floors and roof would be firm—the timbers are not ornaments, but essential parts of the construction. There are numerous little cottages in Herefordshire and Worcestershire built in this fashion (and still many nearer London—in Hertfordshire, for example), but the humbler places have the interstices between the timbers filled by wattle (woven twigs) and daub (*i.e.*, a mixture of clay and cowdung). Richer men used strips of cleft oak instead of wattle, and in this house a section of wall has been left uncovered to show these strips; and next to them is a section of the original plaster finish, in which the mortar is thickened by waste flax. An entrancing feature of the three gables is their "barge-boards," *i.e.*, the boards attached to the eaves to prevent damage by rain. There is no space to show them here, but their quality and the richness of their carving can be judged from the photograph of the porch (Fig. 3).

In one respect, and in one respect only, is it possible for the hypercritical visitor to find fault with this admirably carried-out scheme of refurnishing. I believe that the average prosperous middle-class house of this period (and not only the great mansions) was not without colour, and that the colour was provided, not by pictures, but by needlework. Of course, authentic seventeenth-century bed-hangings and such-like things are rare, but they do exist, and I hope it will be possible before long for the committee to acquire by purchase, or by loan, at least half



I. PRESERVED BY THE CITY FATHERS: A SEVENTEENTH-CENTURY HOUSE, BUILT FOR A RICH BUTCHER, IN HEREFORD—THE DINING-ROOM.

The carved oak overmantel is by the maker of the porch (Fig. 3). The following should be noted: the rushlight-holder; the fire-back (1634); the fire-dogs, probably from a Wye Valley foundry; the local spinning-wheel and spinning-chair; and the day-bed.

ladles, forks, etc., and two large slip-ware dishes. It is just possible in the photograph to detect a corner of the decorated plaster ceiling (which last belongs to the end of the seventeenth century). In this room are a kneading-trough and a large bread-ark—*i.e.*, the bin in which the week's supply of loaves would be stored. The curved top of this could be taken off, turned upside-down, and used as a carrier by means of two poles on each side, in the manner of a hospital stretcher. One sees the same primitive contrivance in those marvellous pictures by Brueghel (*e.g.*, "The Feast in the Barn"), where men are bringing round meat on carriers of similar appearance.

The Bank moved the panelling of the so-called dining-room on the first floor (Fig. 1) downstairs, but left the fine overmantel, carved oak, like the porch, and evidently by the same hand. This, like the stone jambs of the fireplace, is original. The fire-dogs were probably cast at one of the furnaces below Ross, down the River Wye; the fire-back (barely visible in the reproduction) is dated 1634, with the Royal Arms. To the right of the fireplace is a rush-light holder on an upright iron stand, with tripod feet, and on the left a spinning-wheel and spinning-chair. In the foreground is a day-bed from later in the century.

One cannot, of course, mention every detail of the house in a short article, but certain structural features remain firmly fixed in the memory—for example, the door-hinges with their agreeable fleur-de-lis ends; the fact that the doors are a little shorter than their frames, allowing ventilation over the top; and a charming spring-catch to two of the upper windows.

The whole structure is timber-built, and that phrase means something very different from the modern copyist's horrid attempts at romanticism.



2. IN THE KITCHEN OF THE OLD HOUSE IN HEREFORD: THE SPIT, WORKED BY A WEIGHT-DRIVEN JACK; AN IRON POT ON A FIRE-IRON BRACKET; SLIP-WARE DISHES, AND VARIOUS UTENSILS.

succession of tenants, who all lived in the place and carried on business there till 1882. Then it was sold to the Worcester City and County Bank (later absorbed by Lloyds), and in 1928 was generously presented to the City, on condition that it was not to be used for commercial purposes.

The furniture and utensils have been gathered together since then, partly by purchase and partly by loans from the neighbourhood (with help, in one



3. THE PORCH OF THE OLD HOUSE IN HEREFORD; SHOWING VARIOUS MOST INTERESTING FEATURES, INCLUDING THE NAIL-STUDDED DOOR, THE ARMS OF THE BUTCHERS COMPANY OF LONDON, AND A SLAUGHTER-HOUSE RING.

Special note should be made of the carved "barge-boards," the carved arms of the Butchers Company, the nail-studded door, the carved cords and tassels on either side of the door, and the slaughter-house ring over the door, which may have been put there to support a pole-axe as a business sign.

a dozen good needlework pictures, whose soft, glowing tints would vastly improve the welcome given to visitors to this delightful house. The few examples already there are scarcely worthy of their surroundings.

This is a fine single whisky

so is this



so is this



so is this



so is this



so is this



so is this



so is this



so is this



so is this



so is this



so is this



so is this



so is this



so is this



so is this



so is this



so is this



so is this



Add these (and many more) together, and what do you get?

"The answer," said Johnnie Walker, "depends on a good many 'ifs.' If the whiskies are not only fine in themselves, but chosen so that their fine qualities will combine happily together . . . if these whiskies have all been matured for years in the wood . . . if you have a century's knowledge and experience to guide you in blending them . . . then you will get the best possible blended whisky, perfectly smooth, perfectly 'round' and perfectly delightful."

"And this is precisely what you will get, if you ask for Johnnie Walker by name."

JOHNNIE WALKER

Born 1820 — still going strong



THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THERE is a general tendency among motorists in Great Britain to buy larger four-cylinder-engined cars in place of six-cylinder motors. This, I believe, is due to the impression that the former are more economical in fuel consumption. Owing to better balancing and seating of the engine on rubber mountings, one runs as smoothly as the other to the



A HIGHLY SUCCESSFUL ALVIS: THE "CRESTED EAGLE" MODEL, WHICH IS TO BE CONTINUED FOR 1938 PRACTICALLY UNCHANGED AND IS NOTABLE FOR ITS HIGH PERFORMANCE, SILENCE, AND COMFORT.

The Alvis 20- and 25-h.p. "Crested Eagle" Limousine Saloon and Limousines are to be continued for 1938, unchanged except for minor refinements. Lighter control of the brakes has been effected by the addition of a Vacuum Servo motor; and a new improved form of shock absorber is fitted.

ear of the average user. It is not surprising, therefore, to find the Hillman Motor Car Company, Ltd., resuscitating the Hillman "Fourteen" as their new model for 1938, with its powerful four-cylinder engine. This car is entirely new in its design while incorporating all the principles practised by the makers, so is very different with its "evenkeel" suspension, new radiator mounting, needle-eye steering, four-speed synchromesh gears and box-girder chassis from the Hillman "Fourteen," which made the fortune of this company a decade or so ago.

The makers claim that this car is the roomiest and most powerful 14-h.p. five-seater model produced; the Safety saloon is listed at £248, and the de luxe at £268. Rated at 13.95 h.p., with a cubic capacity of 1943.85 cc., the engine develops 51 brake-horse-power at 3600 revs. per min., so would be styled a 51-h.p. car in the U.S.A. It is rubber-mounted on the Hillman's "cushioned power" principle, so vibrations do not affect the chassis or occupants of the car. The car is an excellent example of latest automobile practice—smooth running, with good acceleration and effective brakes of the latest Bendix Cowdray pattern.

A simple and positive jacking system is one of this car's new fittings. Four accessible sockets, two in the front bumper bar brackets and two in the rear, provide holders for the jack, worked by a ratchet and horizontal hand-lever. This can be fixed in position without any trouble and so is quite as good as a permanently fixed jack. The spare wheel is carried in a separate rear locker to that for the luggage, which is above it. This luggage-locker is of full size for three or four suit cases, with a lid which drops down as an extra carrier for steamer trunks, as it has no side stays or arms to limit the length of the trunk carried. The steel construction

of the coachwork gives great strength combined with lightness, and the sliding roof gives a clean line when shut, without any roof well. With a 4 ft. 7½ in. track in front and 4 ft. 8 in. in rear, with a 9 ft. 6 in. wheelbase, the seating is most comfortable, so that the Hillman Motor Car Company can look forward to selling a large number of this new "Fourteen." I prophesy it will have as great a success as its forerunner of 1925, the popular "Fourteen" of that period.

Some 140,000 Morris "Minors" and Morris "Eights" have been sold to the public, so that one can well understand the issue of a third edition of Mr. Harold Jelley's "Book of the Morris 'Minor'" and the Morris "Eight" by Sir Isaac Pitman and Sons, Ltd., at the popular price of half-a-crown. I advise every owner of one of these cars to buy this book and read it, and then they will really know all about the car that they own, how the wheels go round, and what to do should any trouble arise. Moreover, this useful reference book for the motorist's library deals with both side-valve and overhead-valve models, has a capital index and gives many useful hints how to run cars economically.



AN INTERESTING ROVER 1938 MODEL: THE NEW "TWELVE" SPORTS SALOON.

This fine-looking car is priced at the moderate figure of £310.



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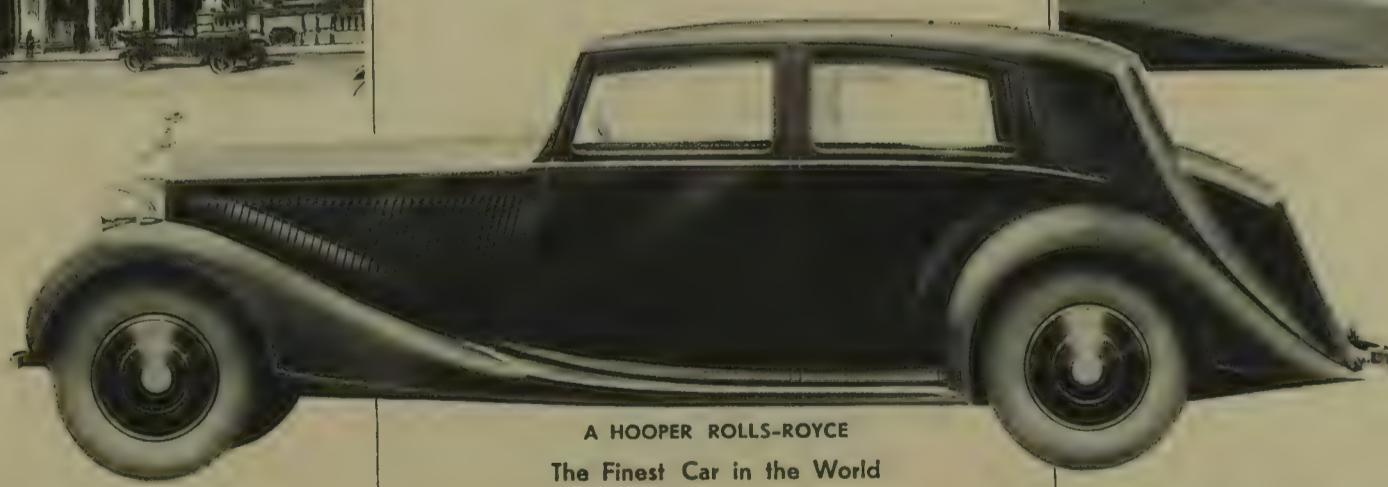
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Of Interest to Women.

The Autumn Silhouette.

Undoubtedly the most powerful influence at the moment is the Directoire, submitted to many modifications. The figure is moulded, the waistline high, and corselets of the Swiss peasant and other characters are introduced. The long draped hipline is very flattering, especially when it is seen in alliance with the slanting neckline. The length of the skirt is still being discussed; the short, or the waltz dress, as it is sometimes called, cannot be said to have met with an enthusiastic welcome; it terminates about twelve inches from the ground. A skirt that is much shortened in front and spreads like a peacock's tail at the back has appeared, and so has the "handkerchief," with its four points touching the ground. It is safe to predict that the skirt which just clears the ground and the ankle-length type will have the most prosperous careers, often reinforced with trains.

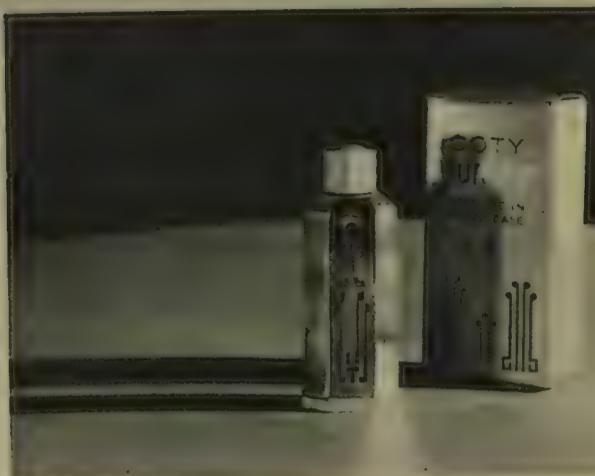
Hats Are in the News.

Never has there been an autumn season when hats have been more varied in shape and detail. The creators have evidently thought in terms of Spain, Russia, Africa, and the French Directoire period. Many fit the head snugly at the back, but have a definite forward movement; of course, they must be high. Furs, feathers, quills and stiffened ribbon are used to emphasise this, and in order to soften the otherwise rather hard lines, veils are introduced, inspiration having been sought from the wimple of mediæval days. Felt and a new velour which is exceptionally silky are formidable rivals. Even during the heat-wave, hats of the latter material were in great demand; it must be acknowledged that they were bought by Americans, also by women who were spending a few days in London *en route* for Scotland. Apart from black and brown, the favourite colours are a misty shade of blue that suggests purple, green and the whole gamut of wine shades.



Twin Sets in Lingerie.

It was a famous firm across the border which inaugurated the "twin sets" of pullover and cardigan. To-day, this idea is noticeable in lingerie, as there are pyjamas and nightdresses to match. The former, of pistachio-green crêpe-de-Chine, are trimmed with the palest of green, the same shades being present in the dressing-gown; of course, a nightdress may be substituted for the pyjamas. Another novelty is the princess slip with adjustable shoulder-straps and hem, thereby enabling it to be worn beneath an evening or day dress; in satin the price is twenty-three and ninepence. Some of the autumn dressing-gowns are cut on the lines of redingotes; they are carried out in a "sprigged" satin. Another novelty is the velvet breakfast-coat, which is tailored and arranged on the lines of a man's mess-jacket. It must be related that Marshall and Snelgrove are responsible for a quilted satin petticoat, cut so that it may be said to have a slimming effect.



Summer's Aftermath.

A different perfume is essential as soon as the summer is over, for the colder weather demands something luxurious; nevertheless, it must be light. Coty's "Le Vertige" solves the problem, as it symbolises the whirl, the joy and elation of the dance. In a small-size cut-crystal "Baccarat" bottle, it is twenty-one shillings; an illustration of it appears on this page. The original may be seen in this firm's artistic salons at 2, New Bond Street. On the left above is a bottle of that favourite perfume, "A Suma," which is from fifteen and sixpence a bottle. The "Purser," on the right, is three and ninepence; there are seven perfumes with which it may be filled, including "Le Vertige." The non-breakable, non-spillable bottle is in a gilt container.



Tailored Furs.

The art of the tailor has invaded the kingdom of furs, and this is particularly noticeable in the coats which are designed and carried out by the National Fur Company, 193, Brompton Road. Payments by monthly instalments prevail in these salons, an extra 5 per cent. only being charged. Something quite new is the coat on the extreme left, as it is made of dormouse skins; of course, they are submitted to special treatments, which can only be done by skilled furriers. The coat in the centre is of American broadtail dyed a briarwood shade, and enriched with Arctic fox to tone. Ocelot has been chosen for the affair on the right, which is reminiscent of the coats worn by highwaymen. A feature is likewise made of black American broadtail coats with detachable accessories in silver fox and other furs.

From Sea-Lion to Dormouse.

A toll has been levied on the skins of many animals in order that "My Lady" shall be able to choose something different wherewith to clothe herself. Among them are sea-lion, white goat, wolf and lynx; moleskin is dyed a variety of colours, and the skin of the dormouse is regarded with favour. Various are the rôles that the "masks" of the silver-fox assume. Sometimes they appear in rows as a collar, or they may form a draped belt; or, again, one may be used to add an inch or two to the height of a hat. The tails are used for the basques of coats, or for those quaint little accessories that rest on the shoulders.





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FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

HUNTING FOR PROFITS.

ONE of the new features in the present position of markets, which make their movements more than ever capricious, is the number of inexperienced people who turn to them in search of speculative profits. Of course, a gambling public has always been part of what may be called the stock-in-trade of Throgmorton Street—if its business had been confined to the purchase and sale of securities for holders who keep them for income and only sell them when compelled by some sudden demand for cash, or for some urgent reason connected with the prospects of the securities, it is safe to say that the number of members of the House would never have reached the figure to which it had climbed before the present speculative fever made its appearance. Incidentally, it is also true that if it were not for speculation and the free markets that it produces, real investment would be much more difficult and expensive to transact. This new feature, then, is only an intensification of the old instinct, once confined to a comparatively small part of the population, to try to make money out of stock-market fluctuations.

THE DEVELOPMENT OF SYSTEMS.

What speculators want to know is obvious—when to buy and when to sell. But the pursuit of this knowledge is crowded with difficulties, to meet which certain systems have been evolved, ranging from the complications of the "Dow-Jones" theory to an apparently much simpler one, lately described in the columns of the *Financial News*. For the Dow-Jones system, one has to watch the movements of the average prices of Industrials and railway securities and draw inferences from the extent to which their fluctuations do or do not agree, and also from their behaviour in going above or below certain high and low points previously touched. From these inferences (reinforced by the figures which show the volume of dealings) it is supposed to be possible to tell whether we are in the course of an upward or downward swing of the market level. As to all which, such investigations seem to be much too elaborate for ordinary members of the public. As the *Investor's Chronicle*

said, in an article in its issue of last Saturday headed "A New System for Investors," the Dow system and its satellites "are too complicated for the ordinary investor-in-the-street," since they have been worked out in such detail and complexity "that they now embody such a mass of dogma and a sensitivity of technique that they rank as investment science." Moreover, they appear to work purely on market movements, without any consideration for the influences that may be behind them.

DOUBTS AND DIFFICULTIES.

In fact, the Dow theory seems to have left its cultivators guessing lately, especially in America. In a telegram published by the *Daily Telegraph* of September 10, from Mr. Robert Laffan, the stock market editor of the *Wall Street Journal*, it was stated that, "in the first place there is no way under the Dow theory of determining in advance where the market may go or how long a movement may last." This clear statement seems to rob it of any claim to answer the questions which, as pointed out above, the speculator wants to have solved for him. If it cannot say which way the market is going, it evidently cannot tell him when to buy, and if it cannot predict the duration of a movement, it cannot tell him when to sell.

THE "TEN-PER-CENT" SYSTEM.

But if the Dow-Jones theory is too complicated and too inexplicit, a new system expounded in recent issues of the *Financial News* is at least much simpler. It is unfolded in "Lex's" Stock Exchange article on September 9, by a description of the experience of an operator who invested 100,000 dollars in January 1883 in a "representative selection of the seasoned industrial equities of his time"—we are not told whether they included railroad stocks, but in view of the small number of other equities quoted in the early 'eighties, it may fairly be assumed that they did. Thereafter, once a week he calculated their total market value and once a month he averaged these weekly figures. As long as the average rose, he held on. When it fell and had fallen 10 per cent. from the top, he sold out and waited until the monthly average of his former holding touched bottom and recovered from it to the extent of 10 per cent., when he "reinvested the proceeds of his earlier sale in a

representative equity selection once more, and held on until the price had fallen 10 per cent. from the succeeding high point, and so on." The financial result is, as Lex truly says, staggering—if he had merely left his original 1883 holding unchanged, its value in December 1936 would have been 382,500 dollars; thanks to following the 10 per cent. system, its value had risen to over 14 million dollars! Of course, the captious can find snags in this most interesting calculation. We are assured that the figures have been subject to no process of cooking, and the writer of the article admits that Wall Street is a far more volatile market than London, thus giving greater scope to this kind of operation; also that movements like the tremendous rise in American security values between 1923 and 1929 may never happen again. But one may surely go further and point out that the whole period was one in which, barring occasional slumps and panics (which the 10-per-cent. system enabled its cultivator apparently to escape), the expansion of American prosperity was moving at an unprecedented pace, perhaps never to be repeated.

THE WAY OF THE INVESTOR.

Many things have thus to be taken into consideration by ordinary private investors before they rush in to adopt the 10-per-cent. system with the hope of amassing enormous capital profits. In the meantime, working along the commonplace beaten path, with a well-diversified and well-chosen holding of enterprises that minister to the growing needs of mankind, they can hope to be justified in the faith with which, so far from being frightened by recent political alarms, they gave support to markets in spite of demoralisation in Wall Street. Many tests and experiments, working over the record of the past through booms and slumps in the stock markets, have shown that those who have held steadily to a holding of this kind have won through, thanks to the ever-growing capacity of production and the ever-growing needs that continually clamour for more goods and services and better distribution. "Despite the deterioration of international politics," said last Saturday's *Economist*, "seasonal expansion in home industry is steadily gaining momentum." This is true in many other countries; and it is possible to hope that general industrial expansion, and the prosperity that goes with it, may be a stronger force than political deterioration.



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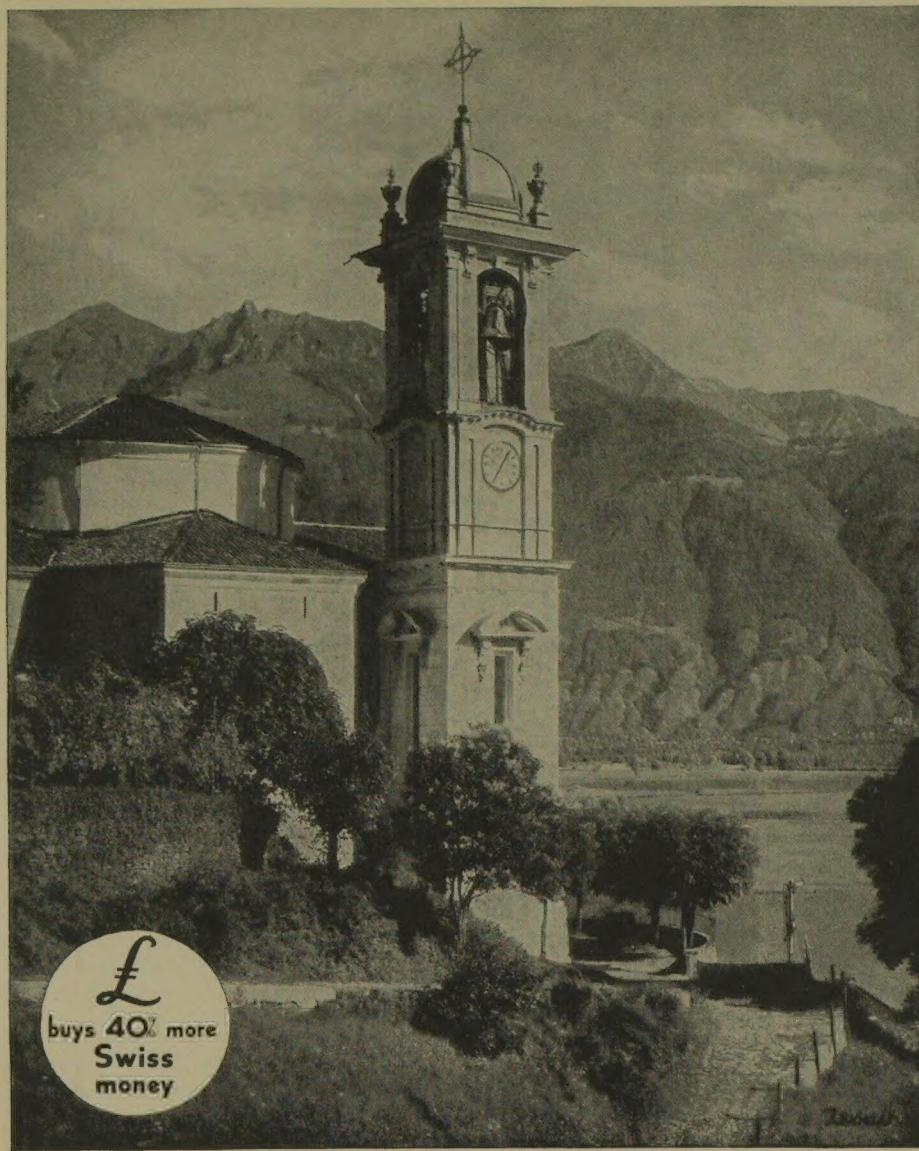
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BOOKS OF THE DAY.

(Continued from page 494)

If Napoleon could rise from his tomb to-day, he would find much to astonish him in the way of innovation, among survivals of his own time, in the city whose modern life is described with intimate knowledge, and beautifully illustrated, in "THE SPIRIT OF PARIS." By Paul Cohen-Portheim. With Coloured Frontispiece and 134 Photographs (Batsford; 7s. 6d.). This very attractive book, originally published in Germany before the author's death, formed a companion to his previous volume, "The Spirit of London." It will, I think, be indispensable to all lovers of Paris. Particularly interesting is the last chapter on "Paris as a World City," and the latest developments of its cosmopolitan character.

Modern France on the political side has produced few more notable figures than the statesman whose career forms the subject of "LÉON BLUM." From Poet to Premier. By Richard L. Stokes. With seventeen Illustrations (Jarrold; 12s. 6d.). While he has been helped in the matter of illustrations by M. Blum's brothers, the author does not pretend to have written a full or authorised biography of "the first Socialist and the first Hebraic Premier of France." He offers his book rather as a stop-gap until a standard account of M. Blum's life shall appear. When invited to write a series of articles on the subject, Mr. Stokes found to his surprise that there was very little biographical material available, and he believes his own book to be "the first full-length biography of Léon Blum to be essayed in any language." That being so, the work should have a wide appeal.

The author has much to tell concerning M. Blum's literary and journalistic experiences in his earlier years, and his activities in connection with the Dreyfus scandal. Considerable space is also given to discussion of a book of his, published in France in 1907, which has just appeared in an English form under the title "MARRIAGE." By Léon Blum. Translated from the French by Warre Bradley Wells. With Frontispiece Portrait (Jarrold; 10s. 6d.). It is sufficient to say here that M. Blum's ideas on marriage, as expressed thirty years ago, were slightly

unconventional. How far he still holds the same opinions does not seem to be stated. Since, however, there has been some revision of views concerning matrimony on this side of the Channel, through the efforts of Mr. A. P. Herbert, M. Blum's book will doubtless command attention. Although, as politicians, the two men may have little else in common, it is noteworthy that both emerged into politics from literature.

C. E. B.

THE PLAYHOUSES.

"BONNET OVER THE WINDMILL," AT THE NEW.

GOSSIP writers have announced that Miss Dodie Smith uses two black-lead pencils to write a play. It will take less than a third of a blue-lead pencil to make her latest comedy one of her best. It badly needs cutting. On the first night it ran for three hours and a quarter, and the final scene, in which the heroine regretted her lapse from virginity, seemed never-ending. In the main, however, this play rings very true to life and is, consequently, as amusing as life always is—if viewed through the right end of the telescope. The opening scenes are in Miss Dodie Smith's very best form. Three ambitious young men and (naturally, for the author is satisfactorily sentimental in giving every lad his lass) three struggling young women live opposite each other. On a July night they meet on the roof and share coffee and confidences. The arrival of an actor-manager gets them (in the modern idiom) doing their stuff. Mr. Cecil Parker gives one of those performances that should secure him a Gold Medal from the Society of West-End Managers. He is perfectly paternal towards the young ladies of his company. When his wife (Miss Mary Hinton) suggests that, for the sake of his art, his heart should (temporarily, naturally) be given elsewhere, he disdainfully refuses her generous complaisance. There seems, it must be said, a general feeling throughout this delightful, if too-long-drawn-out comedy, that anyone who sleeps behind a locked bedroom door can never climb the highest slopes of fame. The heroine (Miss Anne Firth) decides that she can never portray life behind the footlights until she has

experienced it with a night-light. After a hectic eve in a windmill she returns home on the following morn, and as the gentleman has omitted to give her any breakfast, she is, not unnaturally, embittered towards life. The introspective scene that follows is much too long. Shortened by a half—as, indeed, most of the sentimental scenes should be—this should be as successful as Miss Dodie Smith's other plays. The comedy is in her best vein, and Miss Betty Jardine, as a plumpish schoolgirl who yearns to be a ballet dancer, is a sheer joy. Miss Ivy St. Helier, as an actress who has become a saleswoman in a store, keeps one deliciously balanced on the line that separates laughter from tears. Drastically shortened, this play should enable Miss Dodie Smith to score her fifth consecutive triumph.

"THE PHANTOM LIGHT," AT THE HAYMARKET.

This is the right play in the wrong theatre. It has had a bad Press, but one feels that this is due to the fact that the average dramatic critic is very hard-boiled shirted. The Haymarket has long been accepted as the home of the Best British Bread-and-Butter Comedy. Not of late, of course; but the dramatic critic, like the elephant, never forgets. Staged at the Princes or the Lyceum, this comedy-thriller would have been hailed as a triumph. There are thrills and laughs galore. Mr. Gordon Harker has never been better suited than as Sam Higgins, a Cockney lighthouse keeper. Every line gets a laugh, and every droop of his pendulous lower lip a giggle. Mr. Harker, however, is more than a comedian; he is an actor who can, by a flicker—like the frightened eye of a horse—suggest terror. Most of the play happens on a lighthouse, and the final scene, the interior of the lantern-room, is one of the most realistic ever seen on the West End stage. Miss Edna Best is wasted as the heroine, and one rather wonders why Miss Binnie Hale had not been invited to repeat the performance she gave in the film version of this play.

We regret that under photographs of Shanghai in our issue of September 4, by a slip we described Japanese warships as lying in the Woosung. This should, of course, have read Whangpoo.

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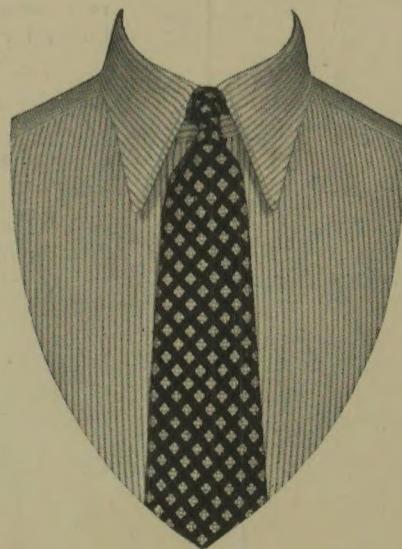


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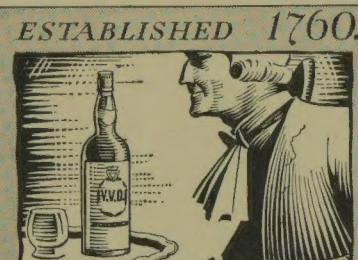
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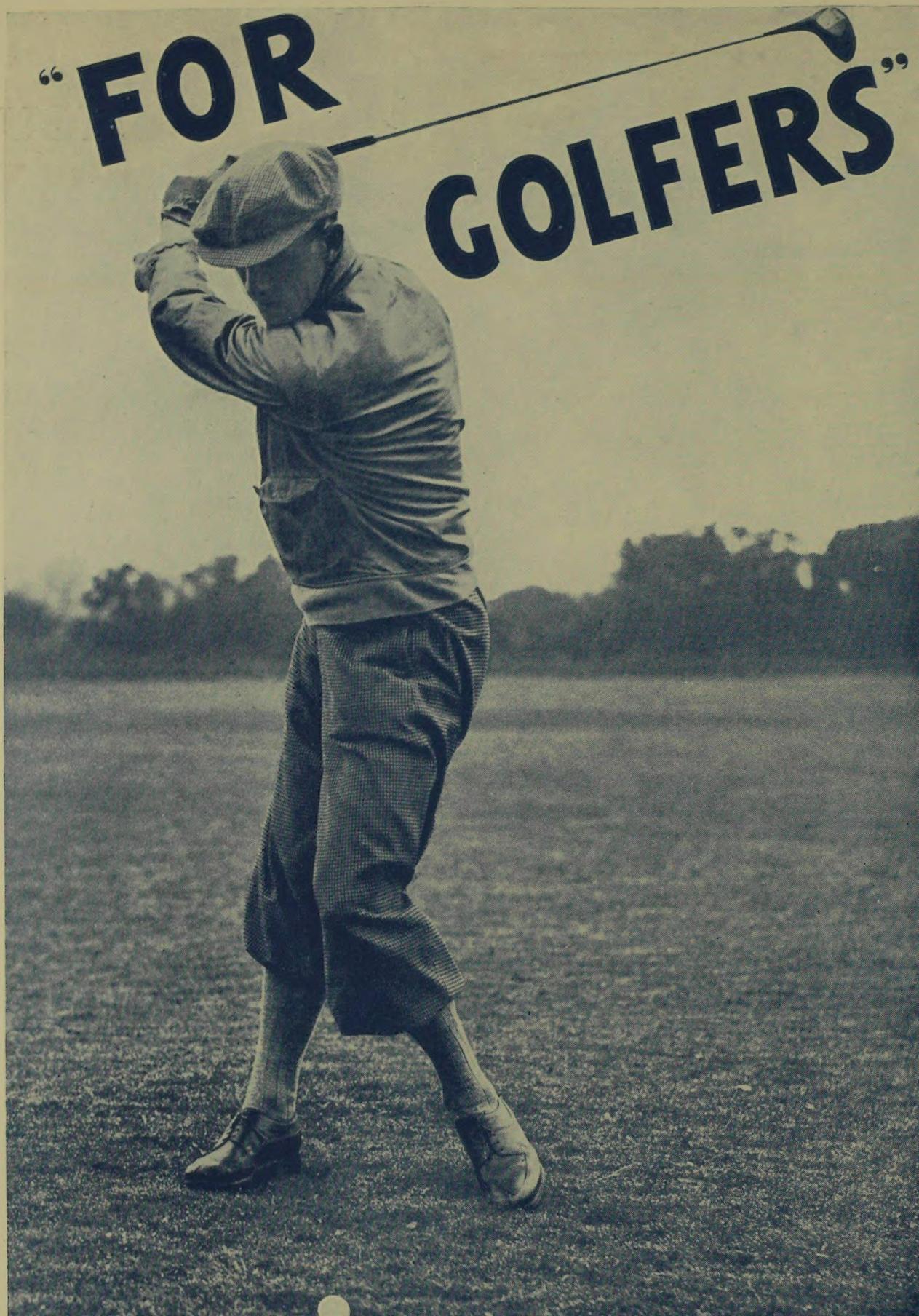
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